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Titian, *Venus with a Mirror* (detail), about 1555. Oil on canvas. National Gallery of Art, Washington, Andrew W. Mellon Collection 1937.1.34. Image courtesy of the Board of Trustees, National Gallery of Art, Washington.

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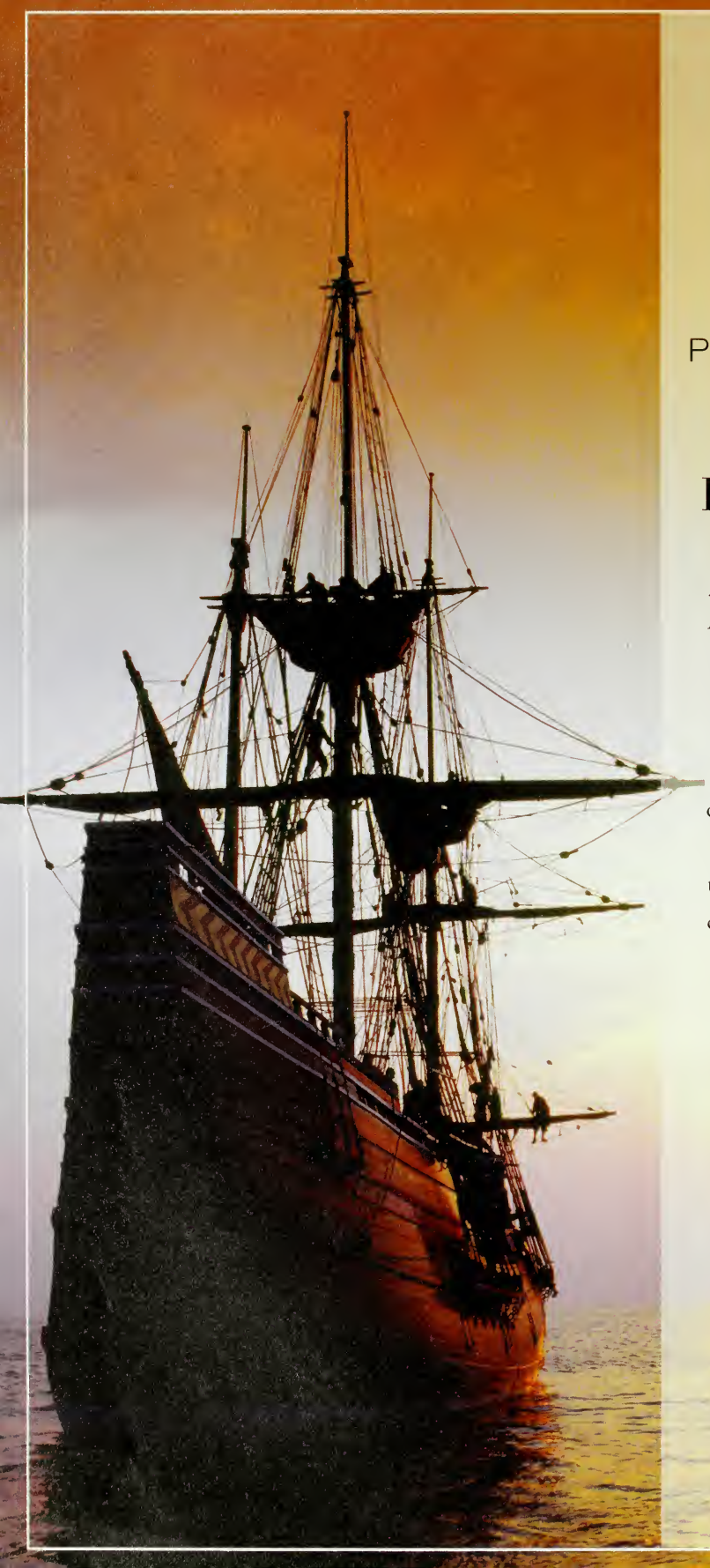
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

SPECIAL FOCUS EXHIBIT

Ann Hobson Pilot: A Harpist's Journey

Ann Hobson Pilot's extraordinary forty-year career with the BSO began when she was appointed assistant principal harp in 1969; she was elevated to principal harp by Seiji Ozawa in 1980. With her retirement scheduled for the end of the 2009 Tanglewood season, Ms. Hobson Pilot has generously made available, from her personal collection of memorabilia, a selection of materials currently on display in the Massachusetts Avenue corridor on the orchestra level of Symphony Hall. In addition, a supplementary exhibit panel entitled "BSO Harpists of Note" explores the history of the BSO's harp section.

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday was December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)
Ann Hobson Pilot as a teenager (photographer unknown; courtesy Ann Hobson Pilot)

KEITH LOCKHART





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his tenure, he has conducted the Boston Pops in more than 1,000 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists including Chick Corea, Dianne Reeves, Guster, My Morning Jacket, and Natalie Merchant. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off, performing competitions that have offered talented singers throughout Massachusetts and the United States an opportunity to perform with the Boston Pops at Symphony Hall and the July 4 concert on Boston's Charles River Esplanade. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. From Hollywood and Broadway stars Sarah Jessica Parker, Nathan Lane, Martin Short, Mandy Patinkin, and Jason Alexander to popular singers k.d. Lang, Barry Manilow, Celine Dion, Elvis Costello, and Patti LaBelle, to jazz and American songbook legends Barbara Cook, Terence Blanchard, Natalie Cole, and Mel Tormé, to classical favorites Dawn Upshaw and Gil Shaham, Keith Lockhart has brought many of the great musicians and entertainers of our day to the Pops stage. He is loved by audi-

ences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music for which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops's first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Boston Pops Recordings are available at bostonpops.org. Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as *Evening at Pops*, one of PBS's longest-running shows (1970–2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," featuring performance footage culled from more than 35 years of *Evening at Pops* programming, highlighted some of the most popular moments from past programs. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concludes his tenure there after the current season. Visit keithlockhart.com for further information.



16 JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 35-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich* and *Catch Me If You Can*. He composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971 he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards and 45 Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. More recently, he composed the themes for *NBC Nightly News*, NBC's *Meet the Press*, and a new theme for PBS's *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra.

In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany Steven Spielberg's film *The Unfinished Journey*, was premiered in Washington, D.C., on New Year's Eve 1999. His orchestral work "Soundings" was performed at the opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006 Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Boston College, Boston University, the New England Conservatory of Music, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a Kennedy Center Honor recipient in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Kelly Barr*º
Jason Horowitz*
Julianne Lee*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*‡
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Jennifer Nitchman

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhlº
Jason Snider
Kevin Owen§
Kate Gascoigne§
Jane Sebring§

trumpets

Thomas Rolfs
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Bruce Hall§
Benjamin Wright
Richard Kelley§

trombones

Toby Oft
Darren Acosta§

bass trombone

Douglas Yeo‡
Angel Subero§

tuba

Mike Roylance

timpani

Timothy Genis

percussion

J. William Hudgins
Frank Epstein
W. Lee Vinson
James Gwin

harp

Ann Hobson Pilotº
Ina Zdorovetchi§

rhythm section

James Gwin–drums
Bob Winter–piano

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating
§ substituting
‡ on sabbatical leave
º on leave

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A BRIEF HISTORY OF THE BOSTON POPS





The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class…" So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (left)
Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)



has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to

Opening Night at Pops 2005, with special guest Lou Rawls (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)



organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.



Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were

Arthur Fiedler in the 1970s (top)
A newspaper sketch of a Pops concert in the early years, from the BSO Archives (bottom)



nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his long-time associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

Having surpassed the milestone of his 1,000th Boston Pops concert, Keith Lockhart is now in his fifteenth season as Boston Pops Conductor. He has made 66 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and

John Williams returns this season for several concerts devoted to film music

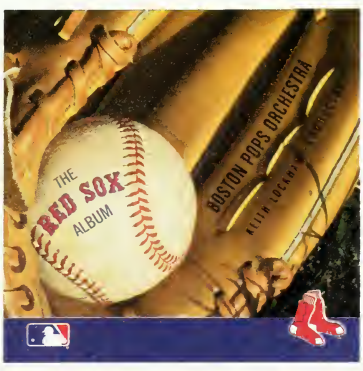


recorded eleven albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*.

Highlights of the 2009 season include Opening Night at Pops featuring the legendary singer Barbara Cook; concerts celebrating "America's Favorite Pastime" and featuring music from the Pops' newest CD, *The Red Sox Album*; a tribute to the groundbreaking Ballets Russes; the return of jazz artist John Pizzarelli, this time joined by innovative cellist Maya Beiser; 100th-birthday salutes to beloved Boston Pops Associate Conductor Harry Ellis Dickson and to "The King of Swing," Benny Goodman; acclaimed vocalist Linda Eder singing Judy Garland favorites; and a concert marking the 40th anniversary of the Apollo 11 moon landing. Famed director Stanley Donen joins John Williams for Film Night concerts showcasing great Hollywood musicals; Michael Feinstein returns with *The Sinatra Project* under Erich Kunzel's direction; Michael Cavanaugh (star of Broadway's *Movin' Out*) performs Billy Joel songs under guest conductor Steven Reineke; and Edwin Hawkins joins conductor Charles Floyd for this year's Gospel Night. In describing this Pops season, Keith Lockhart commented, "As we look forward to the Boston Pops' milestone 125th season next year, we will focus on what has been one of my most important artistic missions: to reinvigorate and refresh the Pops experience for today's audiences. We are committed to keeping the Pops as vital today as it has been throughout its celebrated history—a musical treasure whose influence extends far beyond the borders of its birthplace."







Keith Lockhart has led more than 1,000 Boston Pops concerts as Boston Pops Conductor (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

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Photography: Charles Gauthier

Wednesday evening, May 6, 2009, at 8

KEITH LOCKHART conducting

OPENING NIGHT AT POPS

OPENING NIGHT AND SEASON SPONSORED BY FIDELITY INVESTMENTS

Summon the Heroes — Williams

Third movement (Allegro molto) from Cello Concerto No. 1 in C — Haydn
ANTHONY RYMER
Winner, 2009 Sphinx Competition, Senior Division

Suite from *The Natural* — Newman

Lincoln Portrait — Copland
Film by Susan Dangel and Dick Bartlett

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I'm Shipping Up to Boston — Dropkick Murphys-Hollenbeck

Presenting
BARBARA COOK

Lee Musiker, piano and music director
Peter Donovan, bass • James Saporito, drums

Selections to be announced from the stage

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Thursday evening, May 7, 2009, at 8

KEITH LOCKHART conducting

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Summon the Heroes	Williams
Third movement (Allegro molto) from Cello Concerto No. 1 in C ANTHONY RYMER Winner, 2009 Sphinx Competition, Senior Division	Haydn
Suite from *The Natural*	Newman
Lincoln Portrait Film by Susan Dangel and Dick Bartlett	Copland

INTERMISSION

I'm Shipping Up to Boston	Dropkick Murphys-Hollenbeck

Presenting
BARBARA COOK

Lee Musiker, piano and music director
Peter Donovan, bass • James Saporito, drums

Selections to be announced from the stage

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Friday evening, May 8, 2009, at 8

STEVEN REINEKE conducting

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On Broadway, from *Smokey Joe's Café*	Lieber/Stoller-Reineke
Sgt. Pepper's Lonely Hearts Club Band	Lennon/McCartney-Reineke
The Music of Paul Simon The Sound of Silence—Scarborough Fair— The 59th Street Bridge Song—Cecilia— Mrs. Robinson—Bridge Over Troubled Water	arr. Sebesky
Waltz No. 1, *"Nunley's Carousel"* (Boston premiere)	Joel-Barton
Candle in the Wind	John-Reineke
We Are the Champions	Mercury-Reineke

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The Music of Billy Joel and More

Presenting
MICHAEL CAVANAUGH

Johnny Fedevich, drums • Jamie Hosmer, keyboards/acoustic guitar
Giovanni Mastro, electric/acoustic guitar
John Scarpulla, alto/tenor/soprano saxophone • Billy Venditti, bass

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Saturday afternoon, May 9, 2009, at 3

STEVEN REINEKE conducting

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On Broadway, from *Smokey Joe's Café*	Lieber/Stoller-Reineke
Sgt. Pepper's Lonely Hearts Club Band	Lennon/McCartney-Reineke
The Music of Paul Simon	arr. Sebesky
The Sound of Silence—Scarborough Fair— The 59th Street Bridge Song—Cecilia— Mrs. Robinson—Bridge Over Troubled Water	
Waltz No. 1, *"Nunley's Carousel"*	Joel-Barton
Candle in the Wind	John-Reineke
Sweet Caroline	Diamond-Sebesky
We Are the Champions	Mercury-Reineke

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MICHAEL CAVANAUGH

Johnny Fedevich, drums • Jamie Hosmer, keyboards/acoustic guitar
Giovanni Mastro, electric/acoustic guitar
John Scarpulla, alto/tenor/soprano saxophone • Billy Venditti, bass

Selections to be announced from the stage

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Elise Amendola, Michael Dwyer, Michael J. Lutch, Stu Rosner, and Nichole Schraftt

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BARBARA COOK

Barbara Cook's silvery soprano, purity of tone, and warm presence have delighted audiences around the world for more than fifty years. Considered "Broadway's favorite ingenue" during the heyday of the Broadway musical, she subsequently launched a second career as a concert and recording artist. In 2007 Ms. Cook achieved yet another career high when she celebrated her 80th birthday in a sold-out concert with the New York Philharmonic at Avery Fisher Hall. She continued her 80th-birthday celebration with sold-out concerts in London, Los Angeles, and Washington, D.C., and two July 2008 performances in Seiji Ozawa Hall at Tanglewood. In 2006 Ms. Cook made her solo concert debut at the Metropolitan Opera House, making her the first female solo pop singer to be presented in concert by the Met. A live performance CD of this event has been released by DRG Records. Her 2004 concert, *Barbara Cook's Broadway,* was named one of the year's ten best theater productions by both the Associated Press and *USA Today* She was nominated for a Tony Award for her previous concert, *Mostly Sondheim.*
A native of Atlanta, Barbara Cook made her Broadway debut in 1951 in the musical *Flahooley.* She subsequently played Ado Annie in the City Center revival of *Oklahoma!* and on a national tour. Her 1954 performance as Carrie Pipperidge in *Carousel* led to the role of Hilda Miller in the original production of *Plain and Fancy.* Her many other Broadway credits include the creation of three classic roles in the American musical theater: Cunegonde in Leonard Bernstein's *Candide,* Marian the Librarian in Meredith Willson's *The Music Man* (Tony Award), and Amalia in the Bock-Harnick-Masteroff musical *She Loves Me.* In 1974 she began a creative partnership with musical arranger, accompanist, composer, dance arranger, and conductor Wally Harper, which lasted for nearly 31 years until his death in 2004. Numerous recordings mark the journey of this unique partnership, including *Barbara Cook at Carnegie Hall,* a live recording of their legendary 1975 Carnegie Hall debut, and *It's Better With a Band,* recorded at a September 1980

Carnegie Hall engagement. In 1987 Ms. Cook received a Drama Desk Award for her Broadway show *A Concert for the Theatre*. Her many London appearances include her Gala 1997 Birthday Concert with the Royal Philharmonic at the Royal Albert Hall and Olivier Award-nominated appearances at the Albery Theatre, at the Lyric Theatre with *Mostly Sondheim*, and for two engagements of *Barbara Cook's Broadway*. *Musical America* selected Barbara Cook as 2007 Vocalist of the Year, the first pop singer to be so honored by this classical performing arts organization. A Grammy Award-winner, she has recorded eight original cast albums, two Ben Bagley albums of songs by Jerome Kern and George Gershwin, an album entitled *Songs of Perfect Propriety,* featuring poems by Dorothy Parker set to music by Seymour Barab, and *As Of Today* (Columbia). Her more recent recordings for DRG Records include *Close as Pages in a Book*, featuring the lyrics of Dorothy Fields, *Barbara Cook: Live from London*, *Oscar Winners: The Lyrics of Oscar Hammerstein, All I Ask of You*, *The Champion Season: A Salute to Gower Champion*, the Grammy-nominated *Count Your Blessings*, *Tribute*, based on her sold-out Café Carlyle concert, *No One Is Alone*, based on her most recent Carnegie Hall concert, and *Rainbow 'Round My Shoulder*.

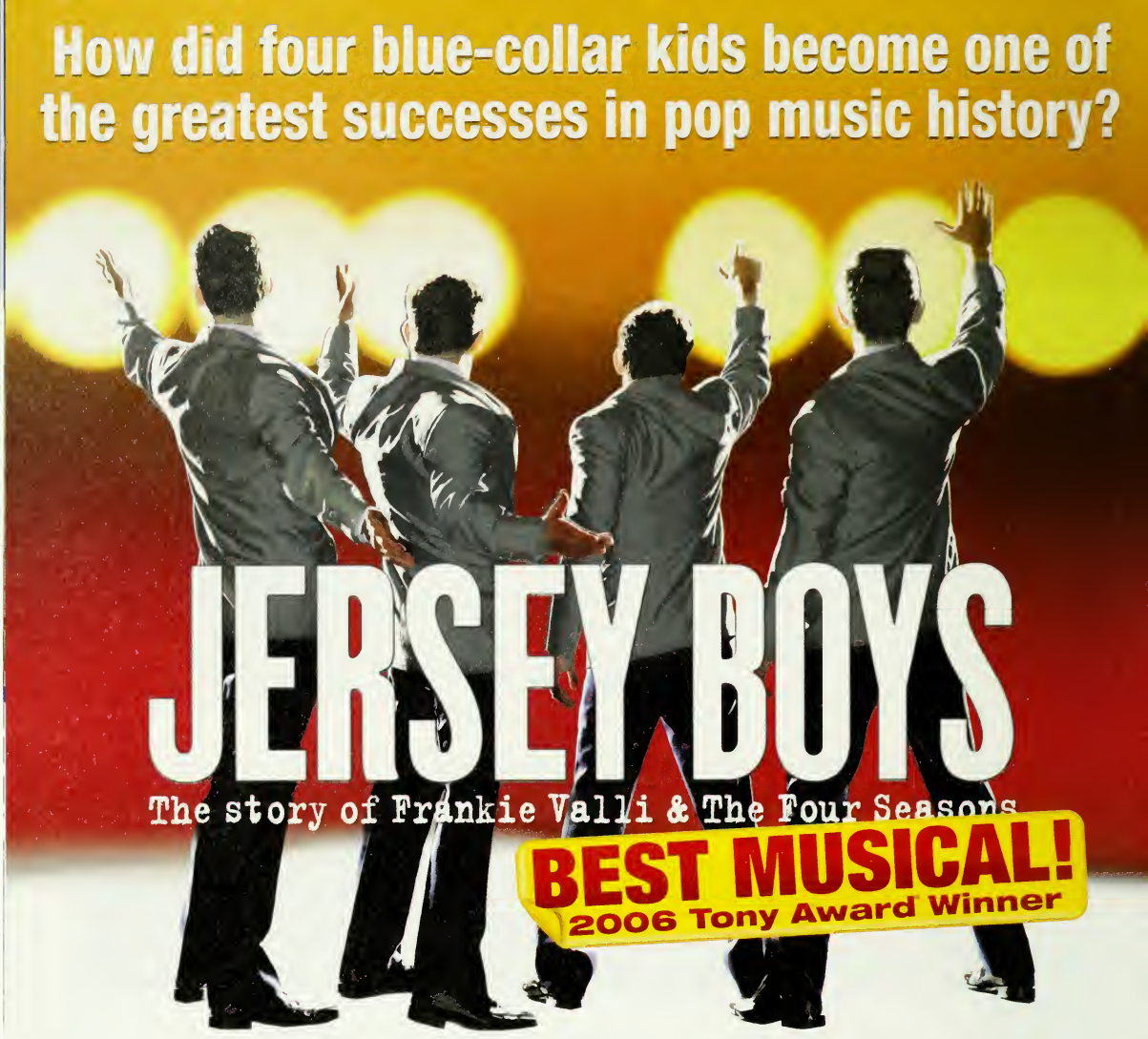
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ANTHONY RYMER

A native of Boston, Tony Rymer began playing cello at age five and is a graduate of the Walnut Hill Arts School in Natick, Massachusetts. Tony has won several competitions in the Boston area along with third place in the 2009 Stulberg Competition and first place in the 2009 Sphinx Competition senior division. As a Project STEP scholarship student from 1996 to 2007, he was awarded the Kravitz scholarship in 2007. One of the first recipients of the Jack Kent Cooke Award on *From the Top*, he performed on that show in June 2005 with the Project STEP string quartet. Tony has also been heard on WGBH 89.7FM Boston and on NPR's *Performance Today*. Tony has had a private lesson with Yo-Yo Ma and has performed in master classes for other artists including Anner Bylsma, Jaime Laredo, and Pieter Wispelwey. Tony attends the New England Conservatory as the recipient of the Laurence Lesser Presidential Scholarship and studies with Paul Katz.

The Sphinx Organization is the national non-profit arts and youth development organization committed to building diversity in classical music through year-round educational programming and arts presentation. Founded by MacArthur Fellow Aaron P. Dworkin, Sphinx has five main programming areas: *Artist Development*, which focuses on providing professional opportunities for young artists and encompasses the annual Sphinx Competition for young Black and Latino string players, the Sphinx Symphony, Sphinx Chamber Orchestra, as well as three main scholarship initiatives; the *Sphinx Performance Academy (SPA) at Walnut Hill School*, which offers intensive summer training to aspiring Black and Latino musicians ages 12-17; *Classical Connections*, which helps teachers implement music education in schools nationwide; the *Sphinx Preparatory Music Institute* at Wayne State University, which provides Detroit-area youths with year-long classes in performance, music theory/ear training, and music history, and *Sphinx Presents!*, which offers professional performance and exposure opportunities for Sphinx artist and ensembles. For more information about the Sphinx Organization please call 313-877-9100 or visit our website, www.sphinxmusic.org

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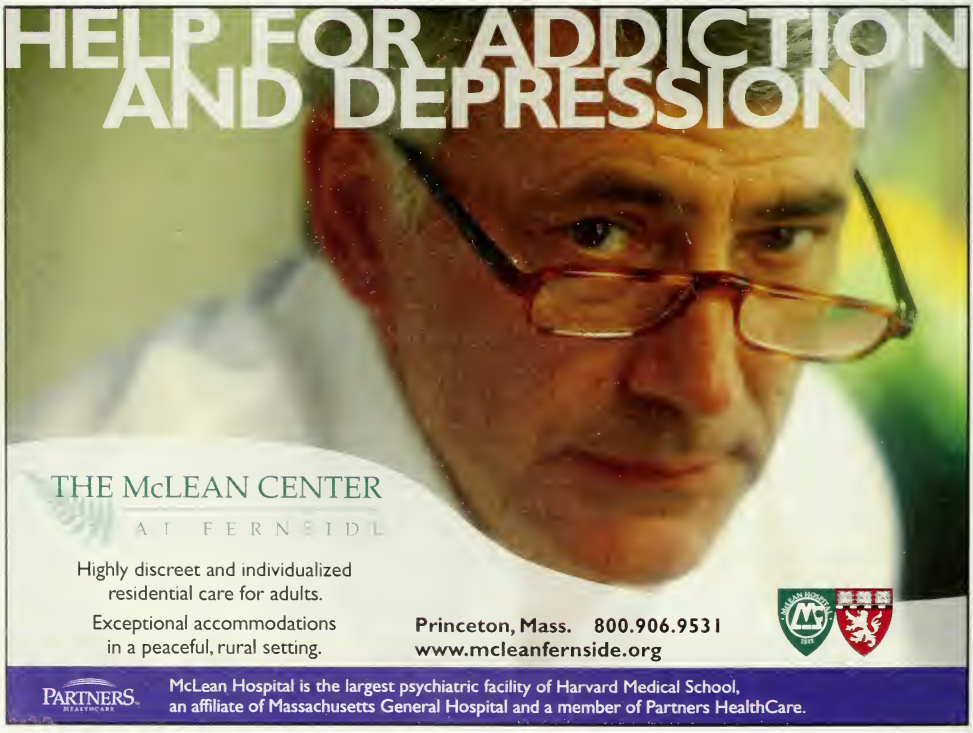
MICHAEL CAVANAUGH

Michael Cavanaugh captured the New York City spotlight as the star vocalist and pianist in the hit Broadway musical *Movin' Out*. Hand-picked by Billy Joel for the show's starring role, Mr. Cavanaugh won the hearts of audiences and critics night after night during his three years and over 1,200 performances as the show's captivating "Piano Man." He received rave reviews and accolades while starring in *Movin' Out*, including both Tony and Grammy award nominations. Shortly after his tremendous success in *Movin' Out*, he began touring across the country; his recent appearances include performances at the U.S. Open, the Indy 500, and at numerous corporate, private, and special events for organizations such as Microsoft, G.E., the PGA, and many more. Michael's live performances include his new arrangements of countless rock 'n' roll hits from the 1950s through the current day, making him a leading interpreter of classic rock and popular songs written during the last 60 years. His charismatic performances feature crowd favorites from Elvis Presley, Buddy Holly, Jerry Lee Lewis, the Beatles, the Who, Elton John, Billy Joel, and many more, and include engaging anecdotes about his career and background.

To mark opening day 2009, WCVB Channel 5's nightly newsmagazine Chronicle teamed up with the Boston Pops and the Red Sox to produce a rollicking video set to the Pops' new arrangement of the Dropkick Murphy's "I'm Shipping Up to Boston." Award-winning videographer/editor Art Donahue brings the music to life with scenes of Boston from Chronicle's extensive library of high definition footage and NESN provided the exciting championship plays from Fenway Park including, of course, Jonathan Papelbon's now famous jig.

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STEVEN REINEKE

Making his Boston Pops debut this week, Steven Reineke will begin his tenure as music director of the New York Pops in October 2009. He succeeds the legendary Skitch Henderson, who founded the orchestra in 1983 and led the ensemble until his death in 2005. Mr. Reineke will conduct the orchestra's annual concert series at Carnegie Hall as well as tours, recordings, and nationwide telecasts, including the Macy's 4th of July Fireworks Spectacular on NBC Television. New York's only permanent and professional symphonic pops orchestra, the New York Pops is the largest independent pops orchestra in the United States. During the 2009-10 season, Steven Reineke will also begin his tenure as principal pops conductor of the Long Beach Symphony Orchestra and embark on his second season as principal pops conductor of the Modesto Symphony Orchestra. In addition, he is associate conductor of the Cincinnati Pops Orchestra, where for thirteen years he has served as a composer, arranger, and conducting protégé of Erich Kunzel. Steven Reineke's recent guest conducting appearances include the orchestras of Los Angeles, Cincinnati, Houston, Dallas, Detroit, Indianapolis, Baltimore, and Edmonton. In 2008 Mr. Reineke made his Carnegie Hall debut conducting the New York Pops' 25th Birthday Gala. He made his Hollywood Bowl debut in 2007 with the multi-faceted entertainer Wayne Brady and returned there in 2008 to conduct the Los Angeles Philharmonic. In addition, Mr. Reineke conducted, arranged, and orchestrated the music for Mr. Brady's orchestral show and served in the same capacity in collaboration with rock legend Peter Frampton. Mr. Reineke's arrangements, including more than one hundred for the Cincinnati Pops Orchestra, have been performed worldwide, and can be heard on numerous Cincinnati Pops recordings (Telarc). Mr. Reineke's own compositions, including *Celebration Fanfare*, *Legend of Sleepy Hollow*, and *Casey at the Bat*, are performed frequently in North America. In August 2008 the Sun Valley Summer Symphony premiered his *Sun Valley Festival Fanfare*, marking the opening of the orchestra's new pavilion. In 2005 his *Festival Te Deum* and *Swan's Island Sojourn* were performed by the Cincinnati Symphony and Cincinnati Pops, respectively. His numerous wind ensemble compositions are published by the C.L. Barnhouse Company and are performed by concert bands around the world. A native of Ohio, Mr. Reineke holds degrees in both trumpet performance and music composition from Miami University of Ohio.

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Check-in & Continental Breakfast

9:00-10:10 am
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Ozawa Hall

10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
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1:10-2:20 pm
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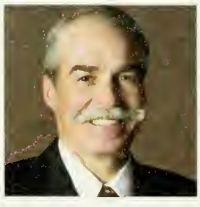
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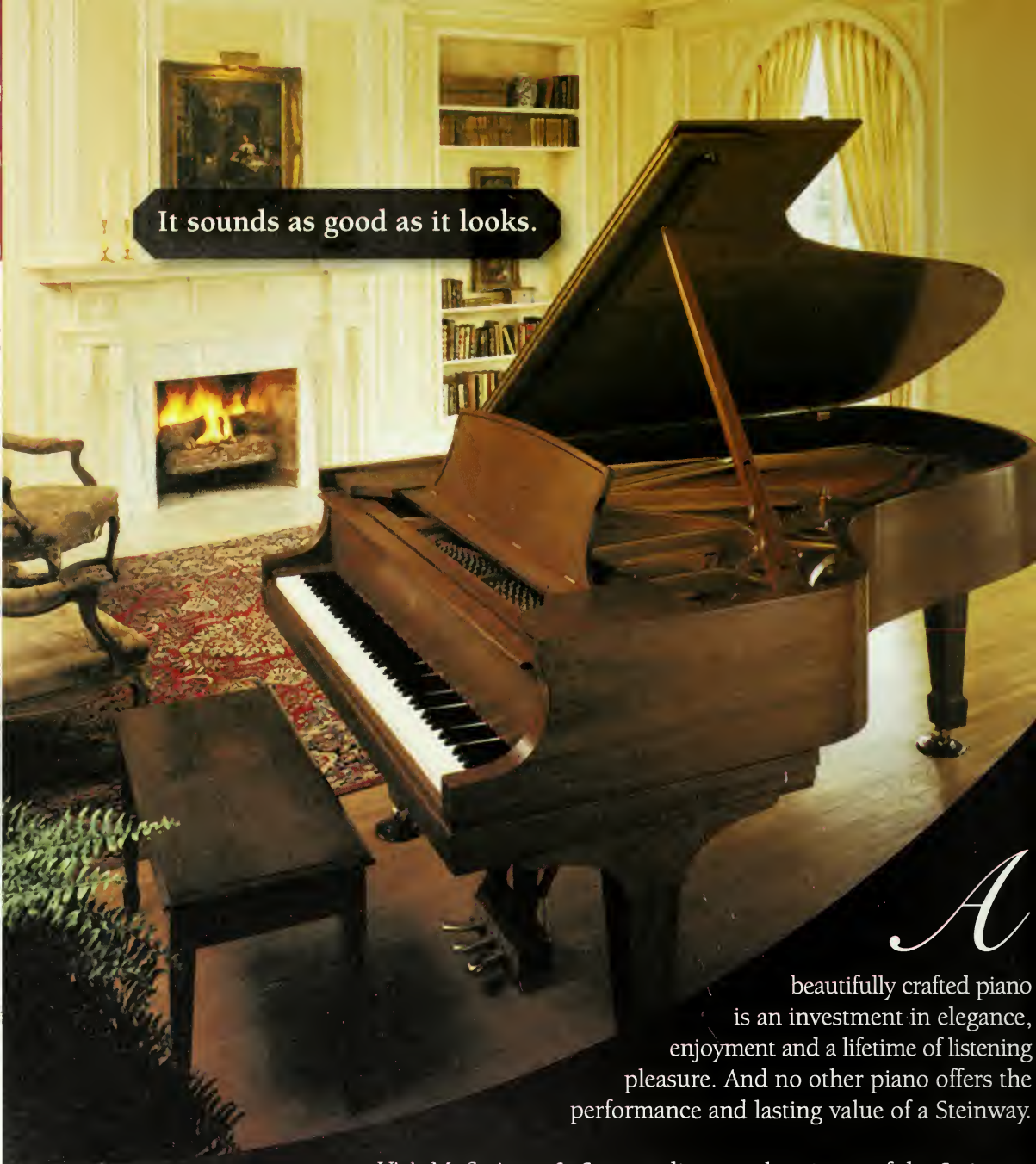


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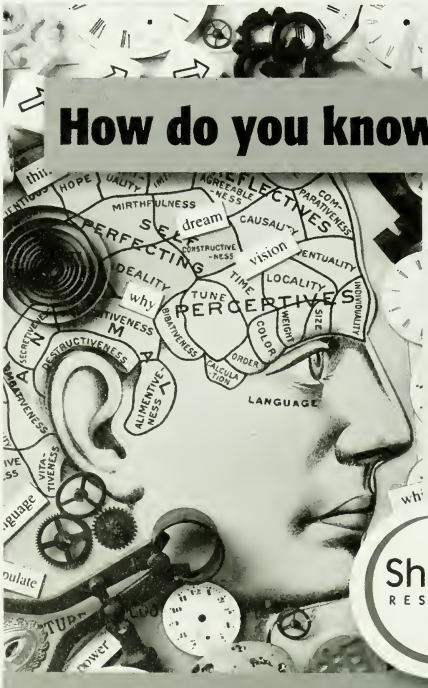
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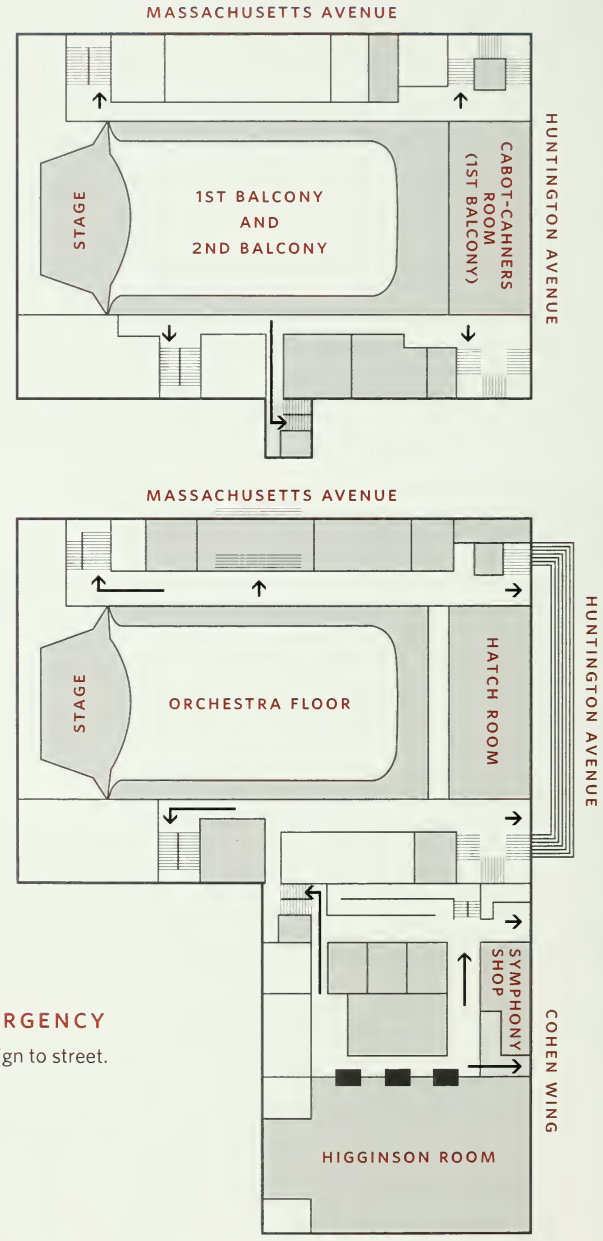
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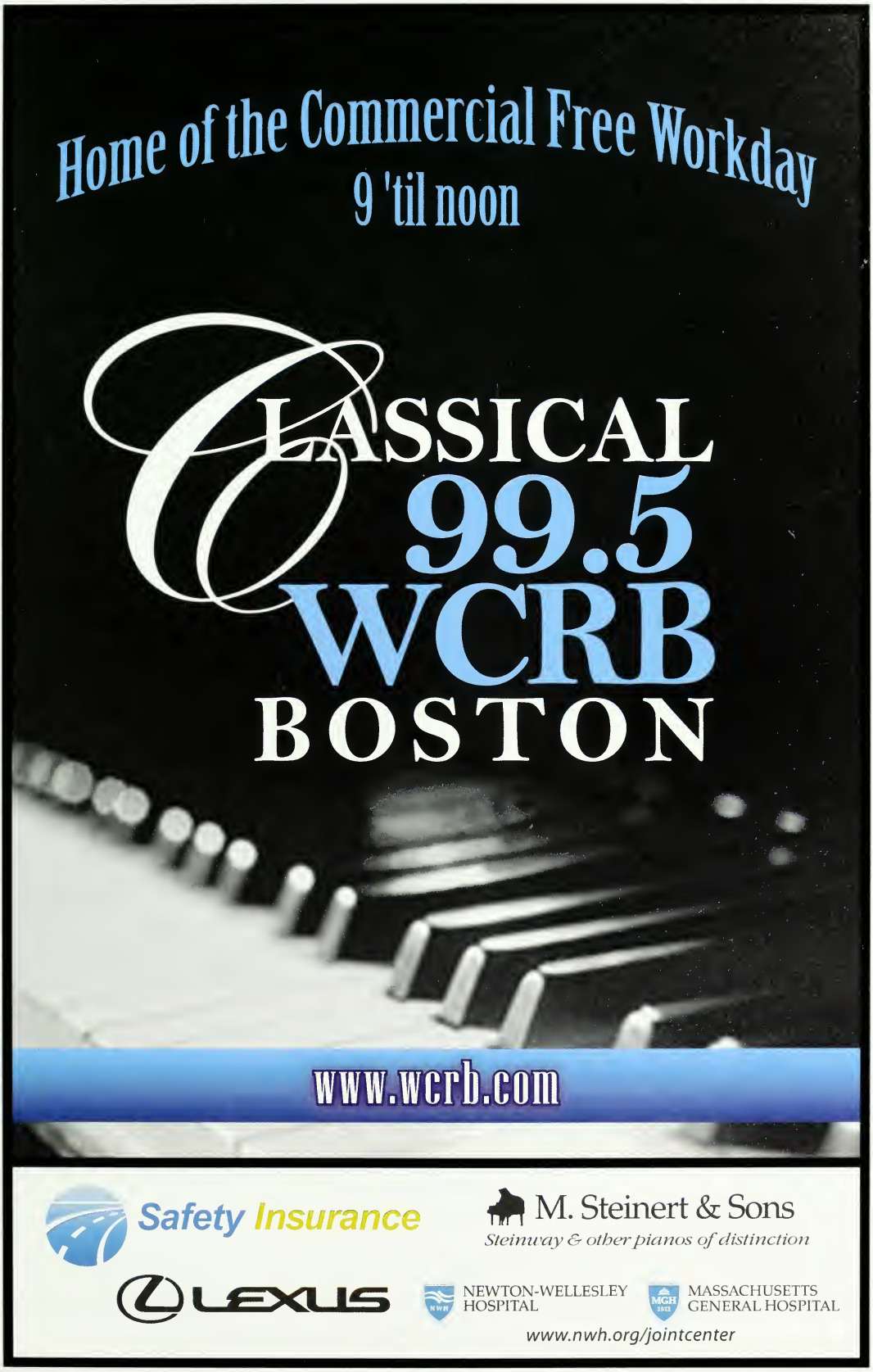
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Titian, *Venus with a Mirror* (detail), about 1555. Oil on canvas. National Gallery of Art, Washington, Andrew W. Mellon Collection 1937.1.34. Image courtesy of the Board of Trustees, National Gallery of Art, Washington.

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

SPECIAL FOCUS EXHIBIT

Ann Hobson Pilot: A Harpist's Journey

Ann Hobson Pilot's extraordinary forty-year career with the BSO began when she was appointed assistant principal harp in 1969; she was elevated to principal harp by Seiji Ozawa in 1980. With her retirement scheduled for the end of the 2009 Tanglewood season, Ms. Hobson Pilot has generously made available, from her personal collection of memorabilia, a selection of materials currently on display in the Massachusetts Avenue corridor on the orchestra level of Symphony Hall. In addition, a supplementary exhibit panel entitled "BSO Harpists of Note" explores the history of the BSO's harp section.

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday was December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)
Ann Hobson Pilot as a teenager (photographer unknown; courtesy Ann Hobson Pilot)

KEITH LOCKHART





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his tenure, he has conducted the Boston Pops in more than 1,000 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists including Chick Corea, Dianne Reeves, Guster, My Morning Jacket, and Natalie Merchant. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off, performing competitions that have offered talented singers throughout Massachusetts and the United States an opportunity to perform with the Boston Pops at Symphony Hall and the July 4 concert on Boston's Charles River Esplanade. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. From Hollywood and Broadway stars Sarah Jessica Parker, Nathan Lane, Martin Short, Mandy Patinkin, and Jason Alexander to popular singers k.d. Lang, Barry Manilow, Celine Dion, Elvis Costello, and Patti LaBelle, to jazz and American songbook legends Barbara Cook, Terence Blanchard, Natalie Cole, and Mel Tormé, to classical favorites Dawn Upshaw and Gil Shaham, Keith Lockhart has brought many of the great musicians and entertainers of our day to the Pops stage. He is loved by audi-

ences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music for which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops's first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Boston Pops Recordings are available at bostonpops.org. Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as *Evening at Pops*, one of PBS's longest-running shows (1970–2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," featuring performance footage culled from more than 35 years of *Evening at Pops* programming, highlighted some of the most popular moments from past programs. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concludes his tenure there after the current season. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 35-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich* and *Catch Me If You Can*. He composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971 he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards and 45 Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. More recently, he composed the themes for *NBC Nightly News*, NBC's *Meet the Press*, and a new theme for PBS's *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra.

In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany Steven Spielberg's film *The Unfinished Journey*, was premiered in Washington, D.C., on New Year's Eve 1999. His orchestral work "Soundings" was performed at the opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006 Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Boston College, Boston University, the New England Conservatory of Music, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a Kennedy Center Honor recipient in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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Laureate Conductor

first violins

Tamara Smirnova
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Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Kelly Barr*º
Jason Horowitz*
Julianne Lee*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*‡
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Jennifer Nitchman

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhlº
Jason Snider
Kevin Owen §
Kate Gascoigne §
Jane Sebring §

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Bruce Hall §
Benjamin Wright
Richard Kelley §

trombones

Toby Oft
Darren Acosta §

bass trombone

Douglas Yeo ‡
Angel Subero §

tuba

Mike Roylance

timpani

Timothy Genis

percussion

J. William Hudgins
Frank Epstein
W. Lee Vinson
James Gwin

harp

Ann Hobson Pilotº
Ina Zdorovetchi §

rhythm section

James Gwin–drums
Bob Winter–piano

librarians

Marshall Burlingame
William Shisler
John Perkel

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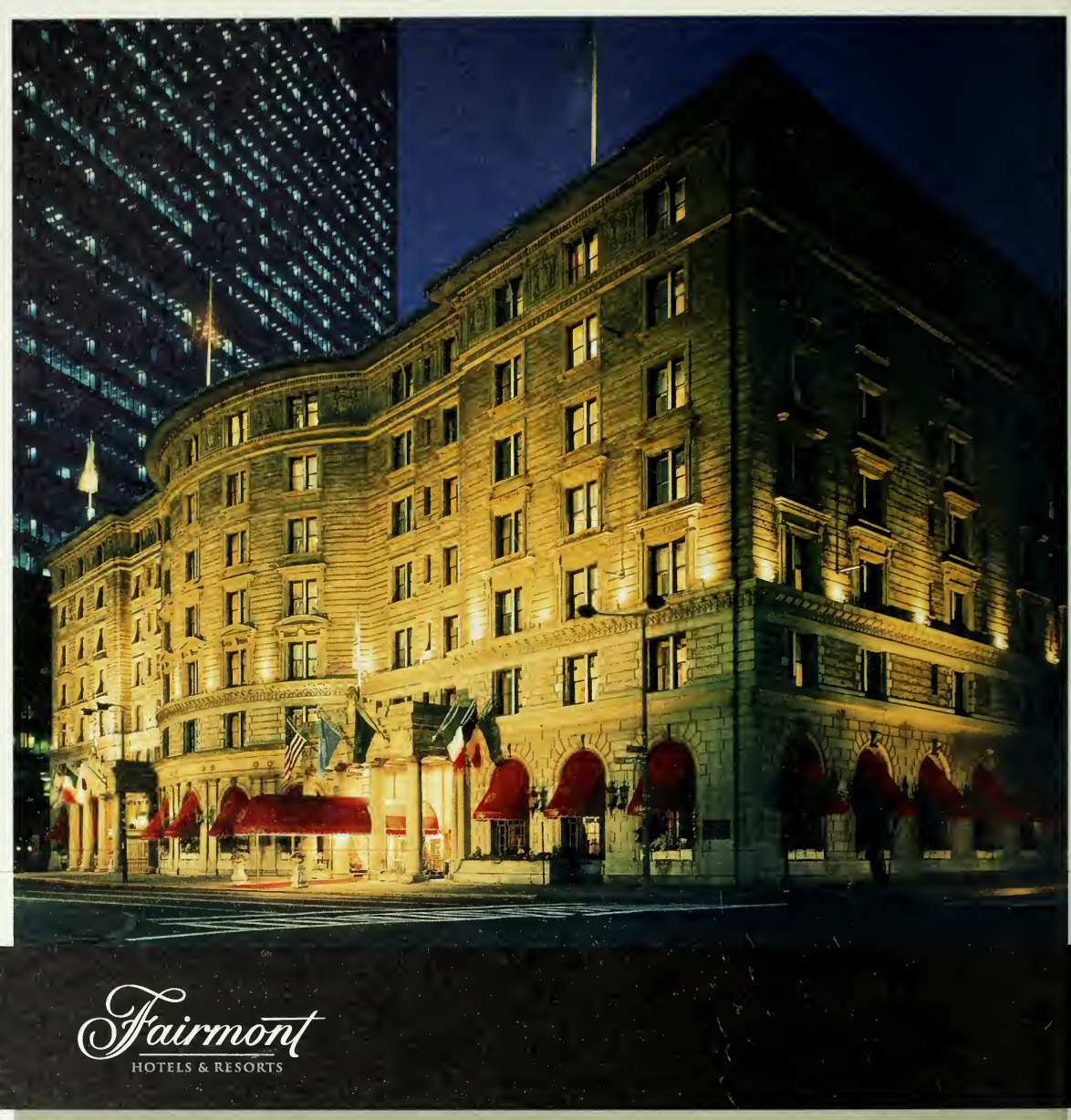
Lynn G. Larsen

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A BRIEF HISTORY OF THE BOSTON POPS





The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class…" So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (left)
Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)



has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to

Opening Night at Pops 2005, with special guest Lou Rawls (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)



organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.



Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were

Arthur Fiedler in the 1970s (top)
A newspaper sketch of a Pops concert in the early years, from the BSO Archives (bottom)



nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his long-time associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

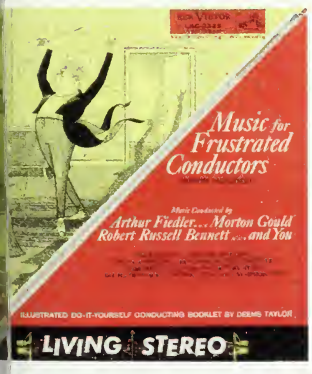
Having surpassed the milestone of his 1,000th Boston Pops concert, Keith Lockhart is now in his fifteenth season as Boston Pops Conductor. He has made 66 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and

John Williams returns this season for several concerts devoted to film music



recorded eleven albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*.

Highlights of the 2009 season include Opening Night at Pops featuring the legendary singer Barbara Cook; concerts celebrating "America's Favorite Pastime" and featuring music from the Pops' newest CD, *The Red Sox Album*; a tribute to the groundbreaking Ballets Russes; the return of jazz artist John Pizzarelli, this time joined by innovative cellist Maya Beiser; 100th-birthday salutes to beloved Boston Pops Associate Conductor Harry Ellis Dickson and to "The King of Swing," Benny Goodman; acclaimed vocalist Linda Eder singing Judy Garland favorites; and a concert marking the 40th anniversary of the Apollo 11 moon landing. Famed director Stanley Donen joins John Williams for Film Night concerts showcasing great Hollywood musicals; Michael Feinstein returns with *The Sinatra Project* under Erich Kunzel's direction; Michael Cavanaugh (star of Broadway's *Movin' Out*) performs Billy Joel songs under guest conductor Steven Reineke; and Edwin Hawkins joins conductor Charles Floyd for this year's Gospel Night. In describing this Pops season, Keith Lockhart commented, "As we look forward to the Boston Pops' milestone 125th season next year, we will focus on what has been one of my most important artistic missions: to reinvigorate and refresh the Pops experience for today's audiences. We are committed to keeping the Pops as vital today as it has been throughout its celebrated history—a musical treasure whose influence extends far beyond the borders of its birthplace."







Keith Lockhart has led more than 1,000 Boston Pops concerts as Boston Pops Conductor (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)


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KEITH LOCKHART conducting

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Devil's Dance, from *The Witches of Eastwick* — Williams

Presenting
MAYA BEISER

Kashmir — Page/Zeppelin
The Village, Romance for cello and orchestra (world premiere) — Howard
Exodus, Rhapsody for Cello and Orchestra (Boston premiere) — Gold

INTERMISSION

Presenting
JOHN PIZZARELLI

Larry Fuller, piano • Martin Pizzarelli, double bass • Tony Tedesco, drums

With a Song in My Heart—The Music of Richard Rodgers

Selections to be announced from the stage

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Tanglewood Festival Chorus
John Oliver, conductor

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EVENT SCHEDULE *for* AUGUST 23*rd*

8:30-9:00 am
Check-in & Continental Breakfast

9:00-10:10 am
PAUL BLOOM, *Yale*
Ozawa Hall

10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
Ozawa Hall

1:10-2:20 pm
Lunch
Hawthorne Tent

2:30-4:30 pm
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Wednesday evening, May 13, 2009, at 8

KEITH LOCKHART conducting

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Overture to *Ben Hur*	Rózsa
Devil's Dance, from *The Witches of Eastwick*	Williams

Presenting
MAYA BEISER

Kashmir	Page/Zeppelin
The Village, Romance for cello and orchestra	Howard
Exodus, Rhapsody for Cello and Orchestra	Gold

INTERMISSION

Presenting
JOHN PIZZARELLI

Larry Fuller, piano • Martin Pizzarelli, double bass • Tony Tedesco, drums

With a Song in My Heart—The Music of Richard Rodgers

Selections to be announced from the stage

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Among Those Present: Aero Club of New England

Thursday evening, May 14, 2009, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS NIGHT AT POPS

Academic Festival Overture — Brahms

Lincoln Portrait — Copland
NEIL CHAYET (A60), narrator
(Film by Susan Dangel and Dick Bartlett)

INTERMISSION

To mark opening day 2009, WCVB Channel 5's nightly newsmagazine Chronicle teamed up with the Boston Pops and the Red Sox to produce a rollicking video set to the Pops' new arrangement of the Dropkick Murphy's "I'm Shipping Up to Boston." Award-winning videographer/editor Art Donahue brings the music to life with scenes of Boston from Chronicle's extensive library of high definition footage and NESN provided the exciting championship plays from Fenway Park including, of course, Jonathan Papelbon's now famous jig.



Dear Alma Mater	Lewis
Tuftonia's Day	Hayes
The Light on the Hill	Buskin/Hamilton

THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

Introduction, Theme, and Variations in F for oboe and orchestra, Opus 102 — Hummel

AMANDA HARDY

2009 Winner of the New England Conservatory Concerto Competition

INTERMISSION

Take Me Out to the Ball Game

Take Me Out to the Ball Game	Norworth/Tilzer-Chase
The National Game	Sousa
The Boston Baseball Cantata	Kleinsinger

JAMES DEMLER, baritone

Suite from *The Natural*	Newman
Sweet Caroline	Diamond-Sebesky
I'm Shipping Up to Boston	Dropkick Murphys-Hollenbeck

Special thanks to the following photographers who contributed their work to "Sweet Caroline": Elise Amendola, Michael Dwyer, Michael J. Lutch, Stu Rosner, and Nichole Schraftt

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Friday evening, May 15, 2009, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON COLLEGE FAMILY NIGHT AT POPS

Academic Festival Overture — Brahms

The Spielberg-Williams Collaboration

Flight to Neverland, from *Hook* — Williams

Theme from *Schindler's List* — Williams
TAMARA SMIRNOVA, violin

Raiders March — Williams

Lincoln Portrait — Copland
PATRICK SHEA, narrator
(Film by Susan Dangel and Dick Bartlett)

Hail Alma Mater
For Boston

INTERMISSION

Take Me Out to the Ball Game

The Star-Spangled Banner	Smith/Key-Bass
Take Me Out to the Ball Game	Norworth/Tilzer-Chase
The National Game	Sousa
The Boston Baseball Cantata JAMES DEMLER, baritone	Kleinsinger
Suite from *The Natural*	Newman
Sweet Caroline	Diamond-Sebesky
I'm Shipping Up to Boston	Dropkick Murphys-Hollenbeck

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ORCHESTRA

Saturday evening, May 16, 2009, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

Academic Festival Overture — Brahms

The Spielberg-Williams Collaboration

Flight to Neverland, from *Hook* — Williams

Theme from *Schindler's List* — Williams
TAMARA SMIRNOVA, violin

Raiders March — Williams

INTERMISSION

Clarissima
Go BU — arr. Wolfe

Poème for violin and orchestra, Opus 25 — Chausson
ZOYA TSVETKOVA
A winner of the 2009 Boston University Soloists' Competition

INTERMISSION

The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to violinist Zoya Tsvetkova, the winners were violinist Klaudia Szlachta, cellist Daria Titova, and composer Graham Dixon.

Take Me Out to the Ball Game

Take Me Out to the Ball Game	Norworth/Tilzer-Chase
The National Game	Sousa
The Boston Baseball Cantata JAMES DEMLER, baritone	Kleinsinger
Suite from *The Natural*	Newman
Sweet Caroline	Diamond-Sebesky
I'm Shipping Up to Boston	Dropkick Murphys-Hollenbeck

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MAYA BEISER

Cellist Maya Beiser has captivated audiences worldwide with her virtuosity and eclectic repertoire that redefine her instrument's boundaries. Over the past decade, she has commissioned and performed many works written for her by today's leading composers, including Tan Dun, Brian Eno, Philip Glass, Steve Reich, Louis Andriessen, and Mark O'Connor, among many others. In February 2009 she garnered rave reviews for her performance of Osvaldo Golijov's *Mariel* at the concert marking the opening of Lincoln Center's newly renovated Alice Tully Hall. A featured performer on the world's most prestigious stages, Ms. Beiser has appeared recently at the Sydney Opera House, the World Expo in Nagoya, Japan, and in Barcelona, Paris, Tokyo, Shanghai, and San Francisco. She has conceived and produced such critically acclaimed multimedia concerts as "World To Come," which was premiered as part of the inaugural season of Carnegie Hall's new venue, Zankel Hall, and was also performed at the Kennedy Center in Washington, D.C., Royce Hall in Los Angeles, the Kimmel Center in Philadelphia, the Mondavi Performing Arts Center, and the Ravinia Festival in Chicago. In March 2006 "Almost Human" received its premiere at Zankel Hall to a sold-out house, and was named one of the year's best concerts by the *New York Times*. Highlights of recent seasons have included her debut at London's Barbican Hall, return appearances at Carnegie Hall and the Kennedy Center, and concerts at major venues in Atlanta, Chicago, Minneapolis, and Seattle. Ms. Beiser has been a featured soloist on several film soundtracks by James Newton Howard, including those for M. Night Shyamalan's *The Happening*, Denzel Washington's *The Great Debaters*, and Edward Zwick's *Blood Diamond*. Her performance of Steve Reich's *Cello Counterpoint* is featured on the Nonesuch CD *You Are*, which was chosen by the *New York Times* as one of the top albums of 2005. She is also the soloist on the recording of Tan Dun's *Water Passion* (Sony Classical), and has performed the composer's *Crouching Tiger* Concerto, drawn from his Academy Award-winning score, with orchestras around the globe. Maya Beiser's recent orchestral engagements have included the St. Paul Chamber Orchestra, Montreal Symphony, Brooklyn Philharmonic,

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Sydney Symphony, and the China Philharmonic, among many others. Her four solo CDs (Koch Entertainment) include *Oblivion*, *Kinship*, *World To Come*, and *Almost Human*. Raised on a kibbutz in Israel by her French mother and Argentinean father, Maya Beiser is a graduate of Yale University. Her major teachers were Aldo Parisot, Uzi Weizel, Alexander Schneider, and Isaac Stern. Maya was the founding cellist of the new music ensemble the Bang on a Can All-Stars.



JOHN PIZZARELLI

Making a return appearance with the Boston Pops, John Pizzarelli has had a multi-faceted career as a jazz guitarist, vocalist, and bandleader. Internationally known for classic standards, late-night ballads, and the cool jazz flavor he brings to his performances and recordings, he has recently established himself as the consummate entertainer and radio program host with the launch of "Radio Deluxe with John Pizzarelli," a nationally syndicated radio program co-hosted with his wife, Broadway star Jessica Molaskey. Born on April 6, 1960, in Paterson, New Jersey, Pizzarelli has been playing guitar since age six, following in the tradition of his father, guitar legend Bucky Pizzarelli. Exposed to all the great jazz music of the era, from Erroll Garner and Les Paul to Django Reinhardt, John began playing with his father at age 20, before going out on his own. He has recorded as a bandleader for RCA, Chesky, Stash, and Novus, and in 1997 appeared in the Broadway musical *Dream*, a revue of Johnny Mercer songs. Using greats like Nat "King" Cole and Frank Sinatra and the songs of writers like Sammy Cahn and Jimmy Van Heusen as touchstones, Pizzarelli is among the prime contemporary interpreters of the great American songbook. With Telarc's recent release of *Dear Mr. Sinatra*, an homage to "Ol' Blue Eyes," Pizzarelli's album count now stands at 21, an odyssey that began with *My Blue Heaven* in 1990. Some of his most recent Telarc CDs include *Knowing You* (2005), *Bossa Nova* (2004), and *Live at Birdland* (2003). A veteran radio personality, Pizzarelli hosted WNEW's "New York Tonight" from 1984 to 1988. "Radio Deluxe with John Pizzarelli" takes place in a "deluxe living room," where he and his guests play live and recorded music, and enjoy conversation that is relaxed, candid, and off-the-cuff. Recent guests have included Regis Philbin, Liza



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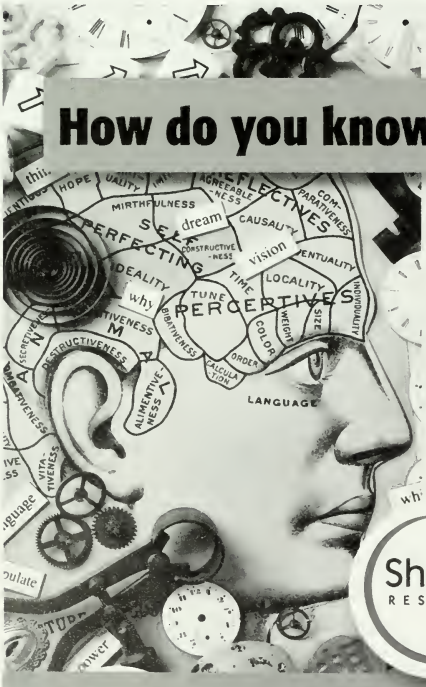
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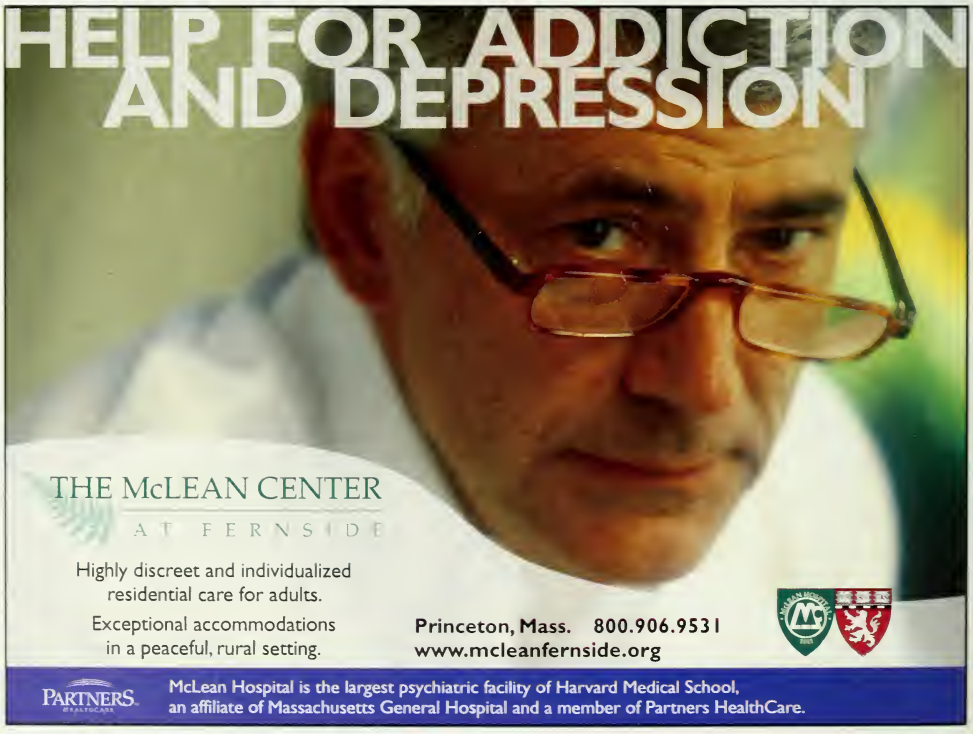
Minnelli, Peter Cincotti, Keely Smith, Steve Tyrell, and Tony Danza. In addition to being a bandleader, radio personality, and solo performer, John has been a special guest on recordings with such artists as James Taylor, Natalie Cole, Tom Wopat, Rickie Lee Jones, Dave Von Ronk, Rosemary Clooney, Ruby Braff, Johnny Frigo, Buddy DeFranco, Harry Allen, and, of course, Bucky Pizzarelli. He was recently featured opposite Donna Summer, Jon Secada, and Roberta Flack on the Grammy Award-winning CD *Songs From The Neighborhood: The Music of Mr. Rogers*. John has performed numerous times on television, including "The Tonight Show with Jay Leno," "The Late Show with David Letterman," "Live With Regis & Kelly," "The Tony Danza Show," "The CBS Early Show," Fox News Channel, and Jerry Lewis's Labor Day Telethon. Pizzarelli continues to tour throughout the United States, Europe, and Japan, performing classic pop, jazz, and swing, while setting the standard for stylish modern jazz.



NEIL CHAYET

The familiar opening line "*This is Neil Chayet Looking at the Law*" has greeted listeners around the nation every day for 33 years. Since April 1, 1976, Neil Chayet, J.D., has written and broadcast more than 8,000 one-minute radio programs for his daily CBS-syndicated feature. Since graduating from Tufts University *magna cum laude* in 1960, Neil has been actively involved with the school. He served as a member of the University's Board of Trustees for a decade, followed by three five-year terms as a member of the Veterinary School Board of Overseers, and currently serves on the Board of the Tisch College of Citizenship and Public Service. He is also a member of the faculty of the Tufts Veterinary School and the Tufts Dental School, and is a 2007 recipient of the Tufts Distinguished Service Award. A 1963 graduate of the Harvard Law School, Neil is President of Chayet Communications Group, Inc, a consulting firm addressing complex issues of public policy in the areas of health care reform, mental health services, energy efficiency, and communications. Neil is also a member of the faculty of the Harvard Medical School in the Department of Psychiatry, based at McLean Hospital. He is Vice President of the Harvard Law School Association, a member of the Board of MassINC, the

Board of Associates of the Whitehead Institute for Biomedical Research, the Board of Overseers of the U.S.S. Constitution Museum, the Visiting Committee to the Phillips Library of the Peabody Essex Museum, and the Massport Security Advisory Council. Neil has three children (one Tufts graduate) and five grandchildren. He and his wife Martha have recently restored and moved into the Joseph Story House on the Salem Common—built in 1811 for Supreme Court Justice Joseph Story, listed on the National Register of Historic Landmarks, and recently awarded LEED (Leadership in Energy and Environmental Design) Silver Certification by the U.S. Green Building Council. Neil's narration of Aaron Copland's "Lincoln Portrait" this evening is particularly appropriate, since on Saturday morning, May 16, 2009, he will be on the Tufts campus "Looking Back in Time"—and having a "Conversation with President Lincoln" as one of the Tufts Alumni Weekend's Super Seminars.



TUFTS UNIVERSITY
A CAPPELLA GROUPS

Founded in 1984, the Amalgamates are Tufts University's oldest co-ed *a cappella* group. With members from all over the world, the 'Mates have a tradition of musical excellence represented by both the current singers and a network of over 150 alumni worldwide. The group has performed at the National Portrait Gallery in London, Disney World, Rockefeller Center, "The Strip" in Las Vegas, Jamaica, Paris, Dusseldorf, Fenway Park, and many other places around the world. This year they toured all over the east coast, and toured Spain in March. Their past albums have won Contemporary A Cappella Recording Awards (CARAs) ranging from Best Song to Best Soloist to Best Mixed Collegiate Album from the Contemporary A Cappella Society of America (CASA). They have also had a number of songs on the annual Best of College A Cappella (BOCA) CDs. Their eleventh and newest album, *Prime*, is a compilation of work from the past two years.

The Beelzebubs, an all-male award-winning *a cappella* group, were founded at Tufts in 1962. The "Bubs" began as a double quartet and has evolved into one of the country's finest collegiate *a cappella* traditions. In addition to extensive touring throughout the year, the Beelzebubs produce high-quality CDs once every two years. Both of their recent CDs, *Shedding* and *Pandæmonium*, swept the Contemporary A Cappella Recording Awards (CARAs), taking Best Album, Best Song, Best Soloist, and Best Arrangement. They have just released their newest album, *Play The Game,* which has already garnered rave reviews. Highlights of the Bubs' 45-year history include performances on *Good Morning America, The Late Show with David Letterman*, during the pre-game ceremonies at the MLB All-Star Game in Boston, and tours of Greece, France, Turkey, England, and Mexico. They have sung for President Obama, former President Clinton, Senators Clinton and Kerry, and Tufts Alum Governor Bill Richardson; one of their recordings was played on the space shuttle *Columbia*. Recently, the Bubs toured Hong Kong and Tokyo, bringing their motto of "Fun Through Song" to a whole new part of the world.

Founded in 1963, the Jackson Jills are Tufts University's oldest all-female *a cappella* group. Though their name has been mistaken for "Jacks and Jills" in the past, they are actually named after Jackson College, the former all-female college at Tufts. This group of enthusiastic women shares a passion for music that is evident in their lively performances, which often include choreography. The Jills are widely recognized and highly acclaimed for their vocal styles and repertoire that ranges from standards by the Beach Boys and Pat Benatar to contemporary hits by The Fray and The Dixie Chicks. Over the years, their albums have received awards from the Contemporary A Cappella Society including Best Female Collegiate Arranger, Best Female Collegiate Song, Best Female Collegiate Soloist, and Best Female Collegiate Album, and they have been featured on BOCA and CAMO albums. The group's latest album is *Don't Try This in Heels*. The Jills always strive to live up to their motto of presenting "cutting-edge *a cappella*."

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AMANDA HARDY

Oboist Amanda Hardy's top prize-winning performance at the 2006 Bill Riley Talent Search in Des Moines, Iowa, resulted in statewide televised recognition. Ms. Hardy was also winner of the 2006 Meyer Chamber Orchestra Competition, the 2005 Drake Soloist Competition, and the Des Moines Youth Symphony Concerto Competition when she was 16, all of which resulted in solo performances with orchestra. As winner of the Drake Soloist Competition, she played Mozart's Oboe Concerto, a performance broadcast on public radio. Co-winner of the 2003 Des Moines Symphony Alliance Young Artist Competition, she is also the recipient of several scholarships, including the Drake Presidential Scholarship, the Drake Music Scholarship, and the prestigious Gillet Scholarship from the New England Conservatory of Music, where she currently studies with John Ferrillo. Ms. Hardy was awarded a fellowship to study at the Aspen Music Festival and School during the summer of 2009. She performs with the New England Conservatory of Music orchestras, is a substitute player with the New World Symphony, and plays with various Boston-area ensembles. An avid chamber musician, she recently played Elliott Carter's Sonata for flute, oboe, cello and harpsichord for NEC's celebration of the composer's 100th birthday. She has previously performed chamber music at the Masterworks Festival (2003-04), the Aspen Music Festival and School (2008), and at NEC and other Boston venues. During the 2006-07 season Ms. Hardy's oboe, viola, and piano trio was selected as an honors ensemble at Drake University. A proponent of new music, Ms. Hardy has performed on NEC's Tuesday Night New Music series and recently played the Boston premiere of Marilyn Zupnik's Divertimento for oboe and string trio. Last summer her woodwind quintet premiered a new work at the Aspen Music Festival and School; she has also performed with the Aspen Contemporary Ensemble. Amanda Hardy, who graduated *magna cum laude* in 2007 from Drake University with a bachelor of music degree in oboe and a minor in piano, receives her master of music degree from the New England Conservatory of Music this month. Her other primary teachers include Jay Light, Jennifer Wohlenhaus, and Marilyn Zupnik; she has performed in master classes for Linda Strommen, Richard Woodhams, and Pedro Diaz as well as for Alex Klein at the 2006 International Double Reed Convention. She began her study of the oboe at age ten with her father.

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JAMES DEMLER

American baritone James Demler first gained international attention at Houston Grand Opera, where he appeared as Guglielmo in *Così fan tutte*, De Bretigny in *Manon*, and Peter in *Hansel and Gretel*, and with the Houston Symphony, where he sang the Maestro in Salieri's rarely performed *Prima la musica, poi le parole*. He made his Carnegie Hall debut with the Opera Orchestra of New York in Boieldieu's *La Dame blanche* and has returned there for music of Puccini, Bach, Fauré, and Mozart. He has also appeared in New York with the Orchestra of St. Luke's and the Jupiter Symphony. In 2006 Mr. Demler was featured in Daron Hagen's opera *Shining Brow* with the Buffalo Philharmonic. He also sang in the work's premiere with Madison Opera and a subsequent performance with the Las Vegas Philharmonic. Mr. Demler was Jake in Hagen's *Bandanna* (recorded and released on Albany Records) and in 2007 premiered the role of John McCormack in the same composer's opera *The Antient Concert* at New York's Symphony Space. He made his Canadian debut as Sharpless in *Madama Butterfly* with Edmonton Opera, a role he has also sung with Portland Opera Repertory Theatre and Anchorage Opera. With the latter company, he has appeared as Marcello in *La bohème* (which he has also sung with Mississippi Opera), Valentin in *Faust* (which he has also sung with the West Virginia Symphony), and Peter in *Hansel and Gretel* (which he has also sung at the Pine Mountain Music Festival in Michigan). He has also sung with Chautauqua Opera, Palm Beach Opera, Chattanooga Opera, Arizona Opera, Long Beach Opera, and Berkshire Opera (Assan in Menotti's *The Consul*, recorded by Vox Classics). Recent concert engagements have included his Boston Baroque debut as Tancredi in Monteverdi's *Il combattimento de Tancredi e Clorinda*, Raphael in Haydn's *Creation* with the Boston University Symphony, Ned Rorem's *Santa Fe Songs* with the Houston Symphony, and performances with the National Arts Centre Orchestra in Ottawa, Hartford Symphony, Rochester Oratorio Society, New Mexico Symphony, Lake Wales Florida Chorale and Chamber Orchestra, Madison Symphony, Berkshire Choral Festival, Coro Allegro, and Back Bay Chorale. Equally at ease with lighter repertoire, Mr. Demler has sung the role of Riff in *West Side Story* and highlights from Andrew Lloyd Webber's *The Phantom of the Opera*; for twelve seasons he was a soloist with the Ocean City (New Jersey) Pops Orchestra. He holds degrees from the University of New Mexico and the University of Arizona as well as

a Performer's Certificate from the Eastman School of Music; he completed his training at Houston Grand Opera Studio. He currently teaches voice at Boston University and at the Boston University Tanglewood Institute.



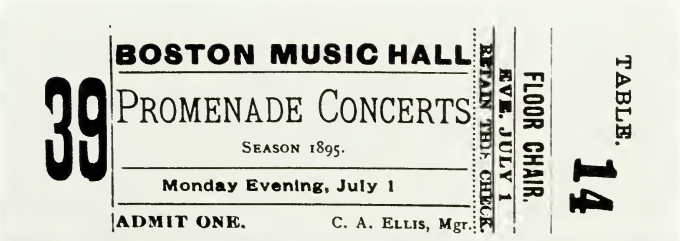
PATRICK SHEA

Patrick Shea's long relationship with *Shear Madness* and appearances in numerous other productions over the years have made him a familiar face to Boston theatergoers. A graduate of the American Academy of Dramatic Arts, he began his career as a member of the Acting Ensemble of the New York Shakespeare Festival in Central Park. He then played one of the malevolent schoolboys (and eventually replaced Ken Howard) in Robert Marasco's Broadway thriller *Child's Play*. He has performed at the North Shore Music Theatre, Gloucester Stage, Worcester Foothills, Merrimack Rep, and the American Stage Festival; he played JFK in *Jackie: an American Life* at the Wilbur and the Hasty Pudding. In 2007 he worked with Keith Lockhart and the Boston Pops as Narrator (and played all non-singing male roles) in concert performances of Rodgers and Hammerstein's *Carousel* at Symphony Hall and at Tanglewood. This past winter he narrated *The Polar Express* at the Pops Holiday concerts in Lowell and Worcester. Pat has appeared on "The Late Show with David Letterman," "Cheers," "Spenser: For Hire," "Against the Law," "Unsolved Mysteries," "Brotherhood," "Frontline," and in numerous commercials on both radio and television. Film credits include *By the Sea*, *Killer Flood: The Day the Dam Broke*, *Mystic River*, *Gone Baby Gone*, and the soon-to-be-released Ricky Gervais comedy *This Side of the Truth*. Pat (www.patrickshea.com) is also a spokesperson and live-event host for major corporate enterprises both here and abroad.



ZOYA TSVETKOVA

Zoya Tsvetkova was born in Saint Petersburg, Russia. At the age of four, she began studying the violin with her father and at age six she enrolled in a music school to continue her studies. While in Russia she received second prize at the North-West Regional Competition (1999) and a diploma at the Russian National Youth Chamber Competition (2000). In 2001 Ms. Tsvetkova moved to the Dallas/Fort Worth area and continued her violin studies with Jan Sloman, associate concertmaster of the Dallas Symphony Orchestra. During her stay in Texas, Zoya won the Fort Worth Youth Orchestra Concerto Competition (2002). She was a finalist in the Juanita Miller State Youth Competition (2003 and 2004) and a national finalist in the MTNA (Senior Strings, 2004). Ms. Tsvetkova has also been awarded grand prizes in both the Dallas Symphonic Festival (2004) and the Hubbard Chamber Music Competition (2004). During her last year in Texas, she was the recipient of the prestigious Bayard H. Friedman Outstanding Student Award in the Performing Arts. In 2004 Zoya Tsvetkova was accepted to Boston University's College of Fine Arts, where she studied with Yuri Mazurkevich. In 2006 and 2008 she won the Undergraduate Prize in Boston University's J.S. Bach competition. Since graduating in 2008, Zoya has continued her studies at BU as a full-scholarship master's student with Bayla Keyes. This year Zoya won Boston University's concerto competition and this evening makes her debut with the Boston Pops Orchestra at Symphony Hall.





TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with the BSO at Symphony Hall, the chorus performs Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine conducting, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with James Levine and the Boston Symphony Orchestra, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. In 2008 at Tanglewood, the chorus performed Berlioz's *Les Troyens* in concert with James Levine and the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra and Sir Andrew Davis, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production; Mahler's Symphony No. 2 with Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's

Peter Grimes under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

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William Cutter, Rehearsal Conductor
Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
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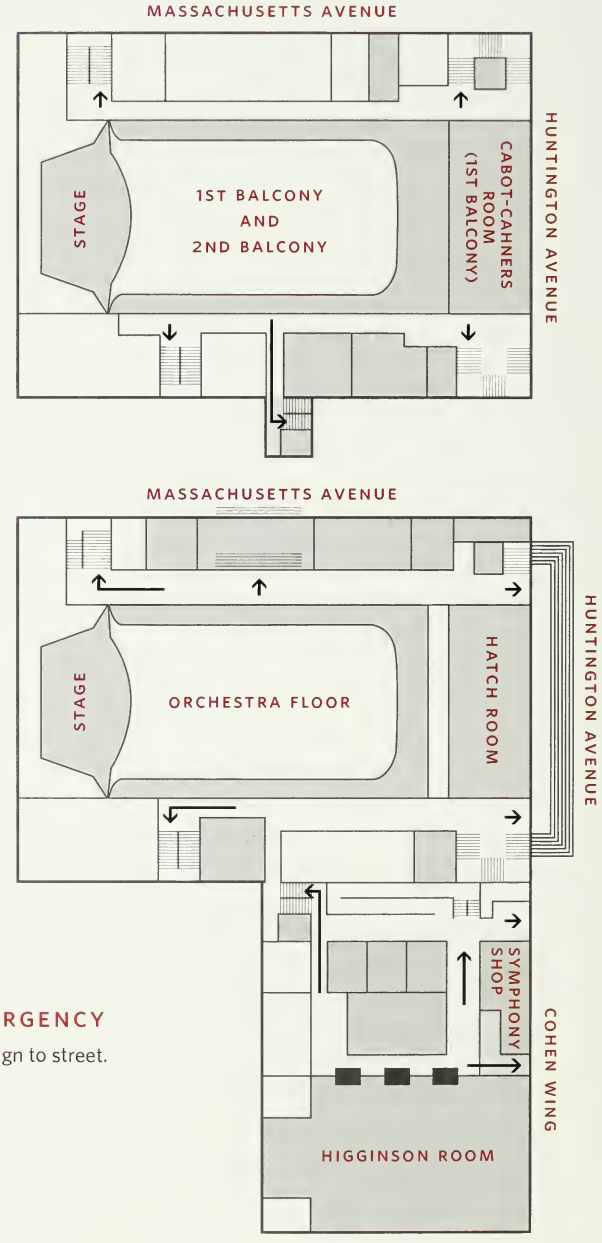
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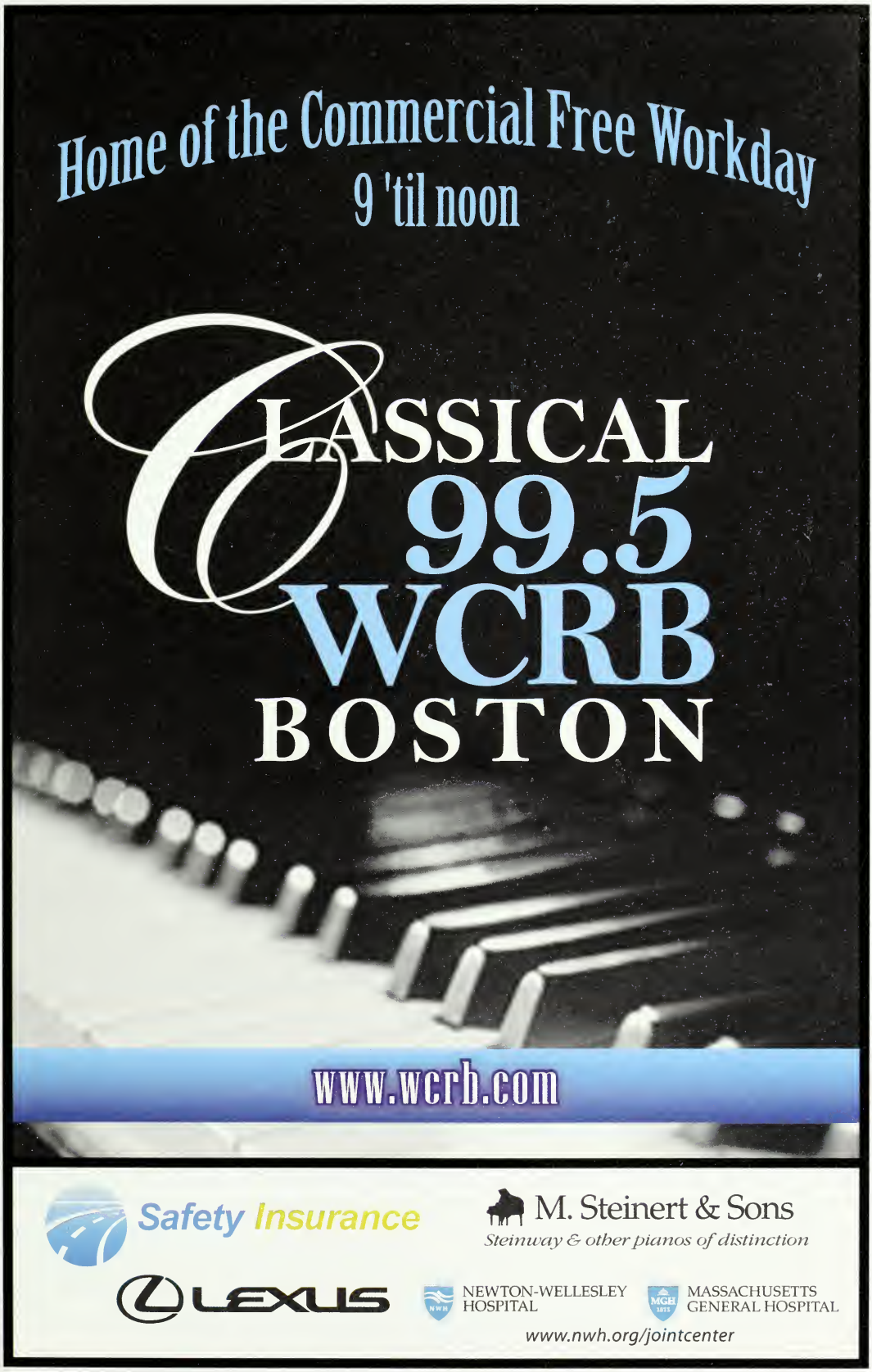
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Titian, *Venus with a Mirror* (detail), about 1555. Oil on canvas. National Gallery of Art, Washington, Andrew W. Mellon Collection 1937.1.34. Image courtesy of the Board of Trustees, National Gallery of Art, Washington.

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

SPECIAL FOCUS EXHIBIT: MASSACHUSETTS AVENUE CORRIDOR

MIT and the Apollo Lunar Landing

This summer marks the 40th anniversary of the first moon landing! In June the Massachusetts Institute of Technology will host a major celebration to honor those who made Apollo a success and to look forward to the greatest challenges and opportunities of our future. The celebration includes a series of three Boston Pops concerts, June 11-13, 2009, here at Symphony Hall. In collaboration with the MIT Museum, the Boston Pops presents a unique display of original artifacts and images that showcase MIT's pioneering work in both aeronautics and space. The exhibit is supplemented with space-related materials from the BSO Archives. The Boston Pops is grateful to the staff of the MIT Museum for making it possible to display these one-of-a-kind materials here at Symphony Hall!

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday was December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)
John Williams with C-3PO during Williams's inaugural season as conductor of the Boston Pops, 1980 (photograph by Janet Knott)

KEITH LOCKHART





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his tenure, he has conducted the Boston Pops in more than 1,000 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists including Chick Corea, Dianne Reeves, Guster, My Morning Jacket, and Natalie Merchant. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off, performing competitions that have offered talented singers throughout Massachusetts and the United States an opportunity to perform with the Boston Pops at Symphony Hall and the July 4 concert on Boston's Charles River Esplanade. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. From Hollywood and Broadway stars Sarah Jessica Parker, Nathan Lane, Martin Short, Mandy Patinkin, and Jason Alexander to popular singers k.d. Lang, Barry Manilow, Celine Dion, Elvis Costello, and Patti LaBelle, to jazz and American songbook legends Barbara Cook, Terence Blanchard, Natalie Cole, and Mel Tormé, to classical favorites Dawn Upshaw and Gil Shaham, Keith Lockhart has brought many of the great musicians and entertainers of our day to the Pops stage. He is loved by audi-

ences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music for which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops's first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Boston Pops Recordings are available at bostonpops.org. Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as *Evening at Pops*, one of PBS's longest-running shows (1970–2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," featuring performance footage culled from more than 35 years of *Evening at Pops* programming, highlighted some of the most popular moments from past programs. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concludes his tenure there after the current season. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 35-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich* and *Catch Me If You Can.* He composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971 he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards and 45 Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. More recently, he composed the themes for *NBC Nightly News*, NBC's *Meet the Press*, and a new theme for PBS's *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra.

In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany Steven Spielberg's film *The Unfinished Journey*, was premiered in Washington, D.C., on New Year's Eve 1999. His orchestral work "Soundings" was performed at the opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006 Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Boston College, Boston University, the New England Conservatory of Music, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a Kennedy Center Honor recipient in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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stage manager

John Demick

* participating in a system of rotated seating
§ substituting
‡ on sabbatical leave
º on leave

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A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class…" So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (left)
Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)



has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



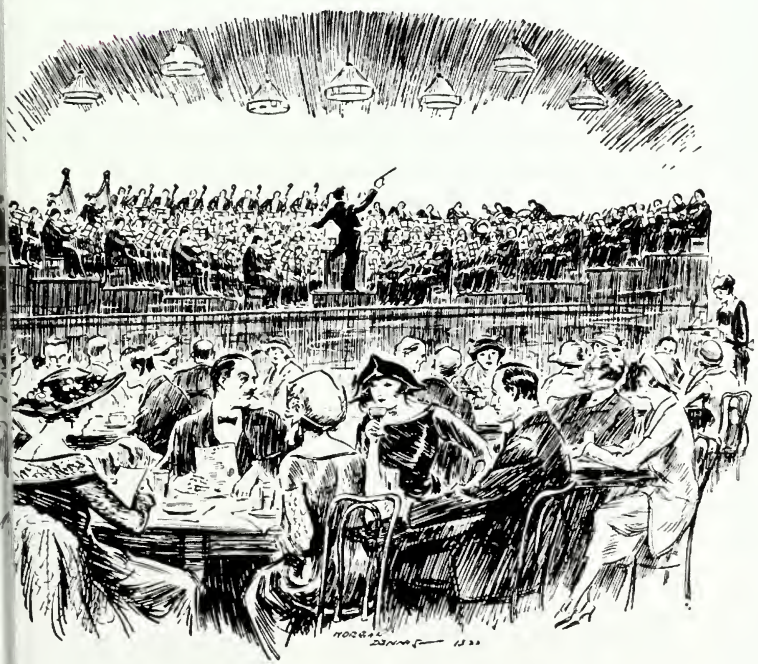
Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to

Opening Night at Pops 2005, with special guest Lou Rawls (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)



organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.



Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were

Arthur Fiedler in the 1970s (top)
A newspaper sketch of a Pops concert in the early years, from the BSO Archives (bottom)



nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his long-time associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

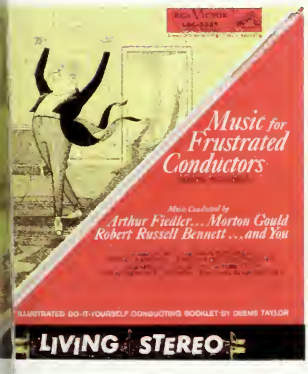
Having surpassed the milestone of his 1,000th Boston Pops concert, Keith Lockhart is now in his fifteenth season as Boston Pops Conductor. He has made 66 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and

John Williams returns this season for several concerts devoted to film music

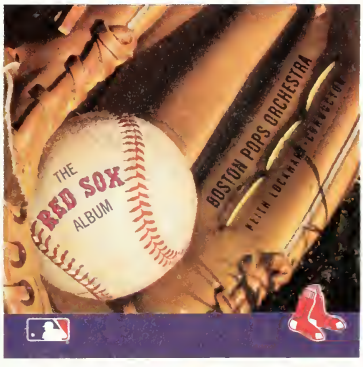


recorded eleven albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*.

Highlights of the 2009 season include Opening Night at Pops featuring the legendary singer Barbara Cook; concerts celebrating "America's Favorite Pastime" and featuring music from the Pops' newest CD, *The Red Sox Album*; a tribute to the groundbreaking Ballets Russes; the return of jazz artist John Pizzarelli, this time joined by innovative cellist Maya Beiser; 100th-birthday salutes to beloved Boston Pops Associate Conductor Harry Ellis Dickson and to "The King of Swing," Benny Goodman; acclaimed vocalist Linda Eder singing Judy Garland favorites; and a concert marking the 40th anniversary of the Apollo 11 moon landing. Famed director Stanley Donen joins John Williams for Film Night concerts showcasing great Hollywood musicals; Michael Feinstein returns with *The Sinatra Project* under Erich Kunzel's direction; Michael Cavanaugh (star of Broadway's *Movin' Out*) performs Billy Joel songs under guest conductor Steven Reineke; and Edwin Hawkins joins conductor Charles Floyd for this year's Gospel Night. In describing this Pops season, Keith Lockhart commented, "As we look forward to the Boston Pops' milestone 125th season next year, we will focus on what has been one of my most important artistic missions: to reinvigorate and refresh the Pops experience for today's audiences. We are committed to keeping the Pops as vital today as it has been throughout its celebrated history—a musical treasure whose influence extends far beyond the borders of its birthplace."







Keith Lockhart has led more than 1,000 Boston Pops concerts as Boston Pops Conductor (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)



Launched in Paris on May 19, 1909, the Ballets Russes was the brainchild of Serge Diaghilev and fellow artists from St. Petersburg, whose mission was to bring Russian dancers, composers, and painters to the West. For twenty years this touring ballet and opera company transformed the cultural scene in Europe and the United States. Vaslav Nijinsky, Igor Stravinsky, Leon Bakst, and Mikhail Fokine were all key participants in the Ballet Russes, as, too, was Georges Balanchine, who later brought the Ballets Russes tradition to American ballet. Many noted European artists and composers—Picasso, Cocteau, Ravel, and Satie, among others—also contributed to the continuing aesthetic innovations and artistic achievements. The Ballets Russes 2009 festival celebrates the enduring creative legacy of this unique performing company, and the interdisciplinary and international collaboration that made it so influential.

The Boston Pops' performance captures both the historical and conceptual spirit of the Ballets Russes. An excerpt from *The Firebird* opens the program, accompanied by a screening from Andris Liepa's filmed recreation of this ballet. Its author, Stravinsky, was the most prolific composer to work for Diaghilev, and continued to create ballets for the troupe until 1929. The Polovtsian Dances, a choreographic interlude from Borodin's opera *Prince Igor* was one of the most popular Ballets Russes productions, probably the most performed. Alongside these original compositions, the performance by Rebecca Rice Dance to a medley of music by Russian composers, including some who worked for Diaghilev, and others who followed in their footsteps, will enrich the meaning of this centenary evening.

Diaghilev (left) and Stravinsky

Tuesday evening, May 19, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

CELEBRATING THE 100TH ANNIVERSARY OF THE BALLETS RUSSES

Infernal Dance from *The Firebird* — Stravinsky
Accompanying film entitled *The Return of the Firebird*, shot at Mosfilm Studios, is a recreation of *The Firebird* by Andris Liepa. It is performed by Nina Ananiashvili, Andris Liepa, and the Bolshoi Ballet. Used with special permission from Andris Liepa and Universal/Decca Russia.

Presenting
REBECCA RICE DANCE COMPANY

Rebecca Rice, director and choreographer
Amanda Mujica, costume designer
Adrina DeVitre, Carrie Kerstein, Sara Knight, Janine Ronayne, dancers
Brad Schlagheck, special guest dancer from Boston Ballet

Marche Chinoise, from *Le Chant du Rossignol* — Stravinsky
Polka from *The Golden Age*, Op. 2 — Shostakovich
March from *The Love for Three Oranges*, Op. 33a — Prokofiev
Sabre Dance from *Gayne* — Khachaturian
Waltz from Jazz Suite No. 2 — Shostakovich

Polovtsian Dances from *Prince Igor* — Borodin

INTERMISSION

A Tribute to Oscar and Tony
with
ASHLEY BROWN, vocalist

Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: The Independence School; Ballets Russes 2009; Young Explorers; Elderhostel, Inc.

A TRIBUTE TO HARRY ELLIS DICKSON



Harry Ellis Dickson's association with the Boston Symphony Orchestra began in 1938 and endured to the end of his life. Born in Cambridge on November 13, 1908, and raised in Somerville, Massachusetts, Mr. Dickson was one of the city's most prominent and beloved musicians and also father-in-law of former Massachusetts governor Michael Dukakis. Harry played in the first violin section of the BSO from 1938 to 1987, served as Boston Pops Assistant Conductor and later Associate Conductor Laureate, and was founder, artistic director, and conductor of the Boston Symphony Orchestra Youth Concerts. He was also music director from 1983 of the Boston Classical Orchestra, which in 1999 named him music director laureate. He joined the Boston Symphony Orchestra in 1938 under legendary conductor Serge Koussevitzky. His piano accompanist for his BSO audition was Arthur Fiedler. The two became friends and in 1955, when the indefatigable Pops Conductor was hospitalized, Mr. Dickson began filling in for him at Symphony Hall and on the Esplanade. He was named Boston Pops Assistant Conductor in 1958, Associate Conductor in January 1980, and Associate Conductor Laureate in 1987. Mr. Dickson led the annual "Arthur Fiedler Concert" on the Esplanade as of 1989, and in 1994 led a Boston Pops concert at Tanglewood marking the centennial of Fiedler's birth.

On November 7, 1959, Harry Ellis Dickson conducted the opening concert of Youth Concerts at Symphony Hall, thus restoring a Boston Symphony tradition instituted in 1888, seven years after the orchestra's founding. Mr. Dickson and the BSO led the country in offering such concerts with a professional orchestra; it was ten years later that New York began its Young People's Concerts. Harry continued conducting these concerts, now called Boston Symphony Orchestra Youth Concerts, until 1995, when he was named Youth Concerts Conductor Laureate.

At the "Salute to Symphony" concert, 2002



Even after his retirement from playing the violin, Harry remained active as a conductor, leading Pops concerts throughout the United States, Canada, Israel, and Ireland. In 1998, as a tribute in his 90th birthday year, he shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams for that year's "Salute to Symphony" televised concert. The first three concerts of the spring 2002 Boston Pops season paid tribute to Mr. Dickson with a program entitled "We're Just Wild About Harry!"

The distinguished recipient of numerous awards and honorary degrees, Mr. Dickson was a Chevalier in the Ordre des Arts et des Lettres of the French government. He was honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. Locally, the Harry Ellis Dickson Center of Fine Arts and Humanities in Somerville's Winter Hill Community School, the Harry Ellis Dickson Orchestral Suite at Boston's Madison Park High School, and "Harry Ellis Dickson Park" near Symphony Hall all exemplify the warm regard the citizens of greater Boston have for this native son.

Mr. Dickson was also widely known as a raconteur who delighted audiences with his personal recollections. He incorporated many of these into his books—*Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and a 1995 autobiography entitled *Beating Time, A Musician's Memoir*. He was a close friend to the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. When he died, on March 29, 2003, Harry Ellis Dickson left two daughters, Kitty Dukakis and Jinny Peters, and six grandchildren. His wife Jane, whom he married in 1934, died in 1977. Keith Lockhart remembered Harry as "the collective soul of the Boston Symphony—he represented the throughline of the institution...there will never be another Harry Ellis Dickson." John Williams said, "Here is the secret of Harry: He loved the Boston Symphony, he loved the Pops, and he loved the music—and most of all, he loved the audience, and that's the reason they loved him." The *Boston Globe* has noted that "Mr. Dickson spent his life in the shadow of people who were more famous than he was. But he never let that limit him, and on his own merits he earned a permanent place in the hearts of the public and of his colleagues." Harry's presence and spirit will remain with us always at Symphony Hall.

With Arthur Fiedler in the 1950s

Bravo



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Photography: Charles Gauthier

Wednesday evening, May 20, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A TRIBUTE TO HARRY ELLIS DICKSON

Overture to *Candide* — Bernstein

Lincoln Portrait — Copland
MICHAEL DUKAKIS, narrator

Polovtsian Dances from *Prince Igor* — Borodin

INTERMISSION

Presenting
FIDELITY FUTURESTAGE PERFORMERS

Gustavo Hernandez • Tadesh Inagaki • Chris Juris • B. Kim • Allyn Hayes McCourt
Chris Middleton • Christopher Nguyen • AnJalique Perry • Max Ridley

Selections to be announced from the stage

INTERMISSION

A Tribute to Oscar and Tony
with
ASHLEY BROWN, vocalist

Selections to be announced from the stage

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Among Those Present: Ecole Secondaire de Rochebelle; Nauset Newcomers-Cape Cod; Salem State College Explorers; Danvers Bank Destinations Travel Club; Season-at-Symphony; St. William's Blessed Virgin Mary's Sodality; Nolan; Fraser Woods; Ursuline Academy Humanities Club; Brooksby Village

Thursday evening, May 21, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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BASEBALL NIGHT

Wedding March, from *A Midsummer Night's Dream* — Mendelssohn

Violin Concerto in E minor, Op. 64 — Mendelssohn
Allegro molto appassionata
Andante
Allegretto non troppo—Allegro molto vivace
TAMARA SMIRNOVA

INTERMISSION

To mark opening day 2009, WCVB Channel 5's nightly newsmagazine Chronicle teamed up with the Boston Pops and the Red Sox to produce a rollicking video set to the Pops' new arrangement of the Dropkick Murphy's "I'm Shipping Up to Boston." Award-winning videographer/editor Art Donahue brings the music to life with scenes of Boston from Chronicle's extensive library of high definition footage and NESN provided the exciting championship plays from Fenway Park including, of course, Jonathan Papelbon's now famous jig.



Take Me Out to the Ball Game

The Star-Spangled Banner	Smith/Key
The National Game	Sousa
Suite from *The Natural*	Newman
Casey at the Bat JEREMIAH KISSEL, narrator	Bass

Baseball on Broadway

Featuring actors from the Boston Conservatory Theater Division
Neil Donohoe, Director • Michelle Chassé, choreographer
Peter Mansfield, musical coordinator

The Baseball Game, from *You're a Good Man Charlie Brown* NATHAN SCOTT HANCOCK AND ENSEMBLE	Gesner
What You'd Call a Dream, from *Diamonds* DAN SULLIVAN	Carnelia-Mansfield
What a Game, from *Ragtime* ENSEMBLE	Ahrens/Flaherty
There Goes the Ball Game, from *And the World Goes 'Round* ALEXANDRA FROHLINGER, KELLY MARTIN, AND HALEY SELMON	Kander/Ebb-Mansfield
Medley from *Damn Yankees*	Adler/Ross
Shoeless Joe from Hannibal, Mo HALEY SELMON, JUSTEN FOX-HALL, NATHAN SCOTT HANCOCK, ROB RODEMS, GREG STONE, AND DAN SULLIVAN	
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Among Those Present: Alzheimer's Association, MA Chapter; St. Theresa Women's Club; Braintree Recreation Department; Physicians' Club of Dorchester; Trinity Episcopal Church of Melrose; Sodality of Our Lady, St. Agnes Parish; Peabody Recreation Department; Dartmouth Alumni Club of Boston; Andover Senior Center; Burlington Recreation Department; Colgate Club of Boston; Mattapoisett Council on Aging; Linden Ponds

Friday evening, May 22, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BASEBALL NIGHT

Wedding March, from *A Midsummer Night's Dream* — Mendelssohn

Violin Concerto in E minor, Op. 64 — Mendelssohn
Allegro molto appassionata
Andante
Allegretto non troppo—Allegro molto vivace
TAMARA SMIRNOVA

INTERMISSION

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The National Game	Sousa
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Among Those Present: Vernon Township High School; Hobart & William Smith Colleges; Stafford High School; North Cumberland Middle School; St. Francis Xavier Catholic High School; North Kingstown High School Band; Searsport District High School; Show of the Month Club; The Fenway Alliance; First Parish Universalist Church; McCourt Middle School; Briscoe Middle School; Canton Council on Aging; Cox High School Orchestra; Cooperative Middle School; Waltham Percussion Ensemble; State Street Foundation, Inc.

Saturday evening, May 23, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BASEBALL NIGHT

Wedding March, from *A Midsummer Night's Dream* — Mendelssohn

Violin Concerto in E minor, Op. 64 — Mendelssohn
Allegro molto appassionata
Andante
Allegretto non troppo—Allegro molto vivace
TAMARA SMIRNOVA

INTERMISSION



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Ballets Russes 2009

Boston celebrates the centennial of Serge Diaghilev's Ballets Russes

www.ballets-russes.com

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REBECCA RICE

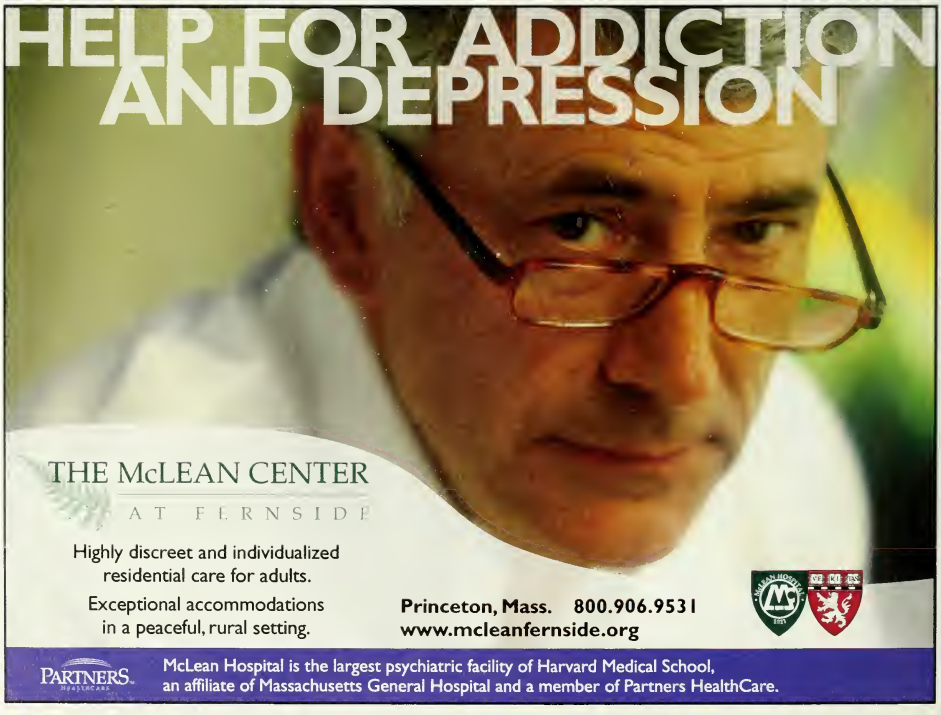
Reflecting her solid base in classical ballet and experience in many modern styles, Rebecca Rice's choreography represents a unique blend of modernism and musicality. From the beginnings of her professional career, when she co-founded and performed in Pittsburgh's influential Dance Alloy company, through her work with Bill Evans, Jose Limon, the Laban method, ballet, and more, Rebecca Rice has been a sought-after and highly respected modern dance choreographer, teacher, and performer. She has created numerous works for Boston Ballet II and for her company, Rebecca Rice Dance. She organized Boston Ballet Company's first choreography workshops and performances, and for ten years created original choreography at the Boston Ballet School and Summer Dance Programs. She has performed her own dance work in France and throughout the United States, receiving many awards and grants, including a recent Artist Grant in Choreography from the Massachusetts Cultural Council. Rebecca Rice's work has been produced by the Boston Ballet, World Music, Dance Alloy, Green Street Studios, Studio 7 @ Boston Ballet, Dance Complex, CMAC, Boston University, Dances at the Robsham, Bill Evans Dance Workshops, Boston Dance Festival, Fitchburg State College's "Centerstage" Series, Three Rivers Arts Festival, Pont Aven School of Art, Connecticut College, Jacob's Pillow Dance Festival, Commonwealth Ballet, Boston Dance Company, Cynthia Merrill Dance, and Choreographers Group. In August 2004 Rebecca's group was invited to perform on Jacob Pillow's "Inside Out" series. She has collaborated with such major artists as Martin Cooper, Vice-President Design, Burberry's NYC (*Altis Ballet*), Grayson Hugh (*Crosscurrents*), Martin Case (*Array* and *Midstream*), and Emmanuel Feldman (*Bach Dances* and *Stratas*). In 2003 her performances received "Best of Boston" awards from both the *Boston Herald* and *Boston Phoenix*. In 2006 Boston's Celebrity Series presented Rebecca Rice Dance performing to live music played by Emmanuel Feldman and Pascal Delache-Feldman and premiering "Deep Dances" to a new score by renowned composer John Harbison. Rebecca Rice spent her early years as a student of classical ballet and Denishawn Dance, training in Massachusetts with her grandmother, Marion Rice, who studied and performed with Ruth St. Denis and Ted Shawn. When Rebecca's focus gravitated to contemporary modern dance, she worked with Bill Evans, Utah Repertory Dance Theater, and Mark Morris, and at the Limon School and Viola Farber in New York City. She performed in New York and elsewhere with independent companies and artists, including Gerri Houlihan, Stephen Pelton, Bill Evans, and Marianne Goldberg, and studied the art of choreography at Jacob's Pillow



with Bessie Schoenberg. Rebecca holds degrees from the University of Utah and the University of Pittsburgh. From 1985 to 2002, she created and directed the dance department at the Dana Hall School; she has served on the faculties of Boston Ballet and MIT since 1992. Rebecca Rice was recently awarded an artist membership at the St. Botolph Club in Boston.

AMANDA MUJICA

Amanda Mujica (Costume Design) has been designing and constructing costumes in greater Boston for more than ten years. She most recently designed Theatre Offensive's/Surviving the Nian/SpeakEasy Stage's productions of *Elegies* and *Anna in the Tropics*. She has worked for the American Repertory Theatre, North Shore Music Theatre, MIT, and PetBrick Productions. Her costumes have been seen at First Night, in independent films, and (barely) covering local skaters and dancers. Amanda has studied at Rhode Island School of Design, Mass. College of Art, and the School of Fashion Design, and is a graduate of Carnegie Mellon. For this production, she was inspired by a quote from one of Ballet Russes' preeminent costume designers, Bakst, who described his designs as having "moving sculptural unity." Amanda believes there is, at once, a vibrancy and simplicity to many of the early Ballet Russes' designs, especially in how the sets were integrated into the costumes; it was a real joy to incorporate the beautiful Symphony Hall colors into this design work.



ADRINA DEVITRE

Adrina DeVitre grew up in Cohasset, Massachusetts, and has performed with Rebecca Rice since she was twelve years old. She received her training at the Boston Ballet School on merit scholarship and went on to dance professionally with the company. Adrina also performed two seasons with Dance Theatre of Harlem and Ballet Metropolitan. At 21 years old, she continued her academic career, recently receiving a bachelor's degree in French and Francophone studies from Columbia University. Currently she is pursuing her D.M.D. at Tufts Dental School, with the hope that her dance career can flourish alongside her intended healthcare profession.



CARRIE KERSTEIN

Carrie Kerstein is from Holliston, Massachusetts, where she trained in modern and classical ballet at the Dancing Arts Center. She graduated *summa cum laude* from George Washington University, where she was a Presidential Arts Scholar in Dance, receiving a B.A. in dance and psychology. There she studied with Dana Tai Soon Burgess, Maida Withers, and Tiffany Haughn, and was a founding member of Balance: the GW Ballet Group. Carrie also trained at Middlesex University in London, and has attended summer programs at the Kirov Academy of Ballet, Central Pennsylvania Youth Ballet, Boston Conservatory, and the Ailey School. She currently works in the Psychology Department of Harvard University. In addition to performing with Rebecca Rice, Carrie is a member of Urbanity Dance Project.



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10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
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SARA KNIGHT

Sara Knight is a principal dancer, choreographer, master teacher, and founder and artistic director of SLKBallet and Greenwich Ballet Academy. She is a graduate of England's Royal Ballet School and the school's Teachers' Training Course under the direction of Valerie Adams as well as an Associate of the Royal Academy of Dance. She is a recipient of the Royal Ballet Special Award for Excellence, personally awarded by Dame Ninette de Valois, founder of the Royal Ballet. Sara was the first British graduate of Russia's Vaganova (Kirov) Ballet Academy. She is also qualified in Benesh Notation and was previously a member of the Eifman Ballet Theatre and soloist with both the Leningrad State Ballet Theatre and the Russian Ballet of St. Petersburg. She has danced with England's Northern Ballet Theatre and was principal dancer with European Ballet of London and Configuration Dance USA. She has been with the Rebecca Rice Dance Company since 2001.



JANINE RONAYNE

Janine Ronayne grew up in Quincy, Massachusetts. She trained at the Boston Ballet School as a scholarship student until June 2004 and began her modern training with Rebecca Rice at the age of ten. Janine performed with the company in such roles as Clara in *The Nutcracker*, and Cupid in *Don Quixote*. Janine was a corps de ballet member of the Sarasota Ballet of Florida for two seasons and has performed such roles as Porcelain Doll in *La Boutique Fantasque* and Cygnet in *Swan Lake*. Janine just graduated from Northeastern University with a B.S. in Health Science. In August she will begin her education as a physician assistant at Northeastern University. A certified pilates, aerobics, and yoga instructor, she teaches in and around the Boston area.



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BRADLEY SCHLAGHECK



Bradley Schlagheck is from Orlando, Florida, and began his dance training at the age of seven at the School of Performing Arts in Maitland, Florida, under the direction of Russell Sultzbach. In 2004 Bradley was awarded the Pao Scholarship from the Boston Ballet School and began his training with Franco Devita. He also studied modern with Rebecca Rice and in 2004 premiered her choreography of *Echoes*. Bradley joined Boston Ballet II in 2005 under the direction of Raymond Lukens, and began performing extensively with the company. This is Bradley's third season as a member of the corps de ballet. Some of his repertory with the company has included Jorma Elo's *Brake The Eyes* (world premiere), George Balanchine's *Jewels*, James Kudelka's *Cinderella* (Prince's Officer), George Balanchine's *A Midsummer Night's Dream* (Divertissement), Jiri Kylian's *Petit Mort* and *No More Play*, and Twyla Tharp's *In the Upper Room* (Stomper).

ASHLEY BROWN



Ashley Brown originated the title role in *Mary Poppins* on Broadway for which she received Outer Critics, Drama League and Drama Desk nominations for Best Actress. She was Belle in *Beauty and the Beast* on Broadway and starred in the national tour of Disney's *On the Record*. During the past year, Ashley has appeared with many orchestras, including two performances with the New York Pops at Carnegie Hall, the Cincinnati Pops under Erich Kunzel, the Indianapolis Symphony under Jack Everly, and the Pensacola Symphony. Recent and upcoming projects including reprising the title role in Disney's *Mary Poppins* on the national tour, which started in Chicago in March 2009, a return engagement with Jack Everly and the Indianapolis Symphony, the New York Philharmonic gala with Marvin Hamlisch at Lincoln Center (April 2009), and a debut album of American Songbook standards to be released this summer. Regional credits include *Guys and Dolls* and *The Leading Men of Broadway* with the Indianapolis Symphony, *Broadway By the Year: 1956* at Town Hall in New York City, and many shows at the MUNY in St. Louis. Ashley studied at the Cincinnati College Conservatory of Music where she received her bachelor's degree in musical theater and where she was honored with the Laurie Beechman Award.



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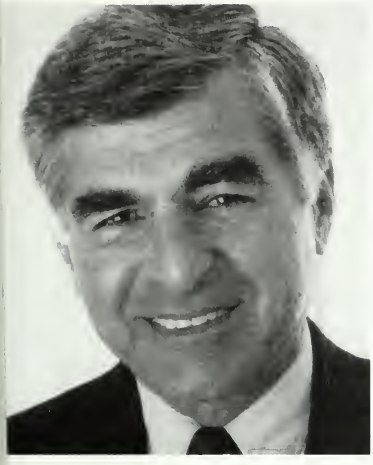
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MICHAEL DUKAKIS



Michael Stanley Dukakis was born in Brookline, Massachusetts, on November 3, 1933. His parents, Panos and Euterpe (Boukis) Dukakis both emigrated from Greece to the mill cities of Lowell and Haverhill, before marrying and settling in the town of Brookline, just outside Boston. Mr. Dukakis graduated from Brookline High (1951), Swarthmore College (1955), and Harvard Law School (1960). He served for two years in the United States Army, sixteen months of which he spent with the support group to the United Nations delegation of the Military Armistice Commission in Munsan, Korea. Having begun his political career as an elected Town Meeting Member in Brookline, Mr. Dukakis was elected chairman of his town's Democratic organization in 1960 and in 1962 won a seat in the Massachusetts Legislature, where he served four terms. He was the 1970 Democratic nominee for Lieutenant Governor and the running mate of Boston mayor Kevin White in that year's gubernatorial race, which they lost to Frank Sargent and Donald Dwight. In 1974 Mr. Dukakis won his party's nomination for governor, beat Sargent decisively, and is generally credited with digging Massachusetts out of one of its worst financial and economic crises. But the effort took its toll, and Dukakis was defeated in the 1978 Democratic primary by Edward King. Dukakis came back to defeat King in 1982 and was reelected to an unprecedented third term in 1986 by a huge margin. In 1986 his colleagues in the National Governors' Association voted him the nation's most effective governor. In 1988 he won the Democratic nomination for the presidency of the United States, but was defeated by George H.W. Bush. Soon thereafter, he announced that he would not seek reelection as governor. After leaving office in January 1991, Mr. Dukakis and his wife Kitty spent three months at the University of Hawaii where he was a visiting professor in the Department of Political Science and the School of Public Health, teaching courses in political leadership and health policy and leading public forums on the reform of the nation's health-care system. As the nation debates the future of health care in America, there has been increasing public interest in Hawaii's first-in-the-nation universal health insurance system and the lessons that can be learned from it. Since June 1991 Mr. Dukakis has been a Distinguished Professor of Political Science at Northeastern University and visiting professor at the School of Public Policy at UCLA. His research has focused on national health-care policy reform and the lessons that national policy-makers can learn from state reform efforts. Recently he and former U.S. Senator Paul Simon authored a book entitled *How to Get Into Politics-and Why*, which is designed to encourage young people to think seriously about politics and public service as a career. In 1998 Mr. Dukakis was nominated by President Clinton and confirmed by the Senate for a five-year term as a member of the new Board of Directors of Amtrak, The National Railroad Passenger Corporation. He served a full five-year term on the Amtrak Board as Vice-Chairman. Mike and Kitty Dukakis have three children—John, Andrea, and Kara—and are the proud grandparents of seven grandchildren, five girls and two boys.

FIDELITY FUTURESTAGE PERFORMERS

AnJalique Perry is a junior at Roland Hayes School of Music who started singing at church with her grandmother. AnJalique's greatest musical accomplishment is winning this opportunity to perform with the Boston Pops. She was afraid to audition, but her mother encouraged her to have fun with it. In the future, she hopes to work as a professional musician and also put her love of math to good use by managing contracts, recordings, and sales for other professional artists. She's also working on her writing in hopes of writing her own music.

Chris Juris (guitar, The Underground Trio) is a senior at Boston Arts Academy. He started playing saxophone in the fourth grade and started playing guitar before freshman year. When his family moved from New Jersey to Boston two years ago, he was thrilled to find Boston Arts Academy. Chris recently won three awards at the Berklee High School Jazz Festival and will attend Berklee College of Music in the fall. Someday he hopes to tour the world, playing his own music—he's already written six songs for the Underground Trio. He is excited and honored to perform with the Boston Pops and Keith Lockhart.

Gustavo Hernandez (percussion, The Underground Trio) is a junior at Boston Arts Academy and plays a variety of instruments. He began playing the piano at age nine, and discovered guitar and drums at thirteen. His father, Bernardo, a bass and guitar player, teaches at Berklee, and both his mother and girlfriend are sources of encouragement. Gustavo hopes to double major in music performance and music education, so that he can perform and teach. He loves playing jazz and Latin music and especially enjoys the creative energy of a live performance. Currently he spends his Saturdays teaching music to kids at Lion of Judah Church. He is excited to take the stage with the Boston Pops.

Max Ridley (bass, The Underground Trio) is a sophomore at Boston Arts Academy and started playing electric bass guitar in the fifth grade, his interest in electric guitar having been sparked by Flea from the Red Hot Chili Peppers. Encouraged by his mom he decided to try the upright bass. Max's father sang with the Boston Opera Company and his mother performed in the Festival Chorus at Symphony Hall. Max once performed outside Symphony Hall, but never expected to wind up on stage with the Boston Pops. His biggest musical inspirations are Charles Mingus, Cachao Lopez, Esperanza Spalding, and Edgar Meyer. Max aspires to a career in music as a performer and music teacher.

Chris Middleton is a junior at Boston Latin School. His father is in a band called Firefly, and his mother, a vocalist and flautist, attended Berklee College of Music. In addition to playing various instruments and singing, Chris has composed more than 30 songs, with more in the works. He enjoys playing songs with lyrics that draw from life, including "Happy Ending" by Mika and "Make You Feel My Love" by Adele and is inspired by Ben Folds' skills and his ability to take

risks and create melodies. Chris credits his teacher, Will Fickes, for pushing him to work hard. Chris hopes to work as a professional singer/songwriter and study international relations and linguistics.

B. Kim (violin, Grieg Quartet) is a freshman at Boston Latin School and discovered classical music at just three years of age. She remembers hearing Elgar's *Salut D'Amour* and asking her parents if she could learn to play. After beginning violin studies, she joined the Boston Youth Symphony Orchestra in the third grade. B.'s musical inspirations include Leonard Bernstein (who also went to Boston Latin) and Itzhak Perlman. She credits her music teacher, John Holland, for helping her see things in new ways. B. feels it is too early to tell where the future will take her, but she is thinking about studying literature, law, or business. She is excited to work with Keith Lockhart.

Tadesh Inagaki (violin, Grieg Quartet) is a junior at Boston Latin School and started playing violin when he was ten years old, after seeing a performance by Ricardo Slevira. He told his mom that he wanted to play the violin like Mr. Slevira, so she called him and arranged private lessons. Tadesh is still studying with Ricardo Slevira, a teacher at Boston Latin. His parents are very supportive of his playing. Juggling music, stage acting, and schoolwork, Tadesh finds solace in violin practice. He is considering Columbia or another big city school for college. While he wants to stay involved in music and theater, he plans to study physics and English.

Allyn Hayes McCourt (viola, Grieg Quartet), a junior at Boston Latin School, started playing violin and singing in the second grade, studying with Loren Pearson. During his first year at Boston Latin School, he picked up the viola. A few days prior to auditions, a space opened up in the Grieg Quartet. Allyn, who had considered entering as a vocalist, jumped at the opportunity to join the group. Currently working as the English music director at Our Lady of Lourdes, he is learning piano and cello, and has been performing musical theater since he was a young boy. He plans to major in music with a focus on vocal performance and is considering the Boston University Opera program and New England Conservatory.

Christopher Nguyen (cello, Grieg Quartet) started playing violin in the seventh grade, but switched to cello after seeing other students playing it. He loves the excitement of performing. Christopher sees each performance as a chance to share his appreciation for classical music with the audience. He likes how the music community thrives on friendly competition and believes being with passionate musicians pushes him to perform at a higher level. In the future, Christopher is considering a music minor and hopes to join a college orchestra. He would also like to perform as part of an orchestra and teach lessons on the side.



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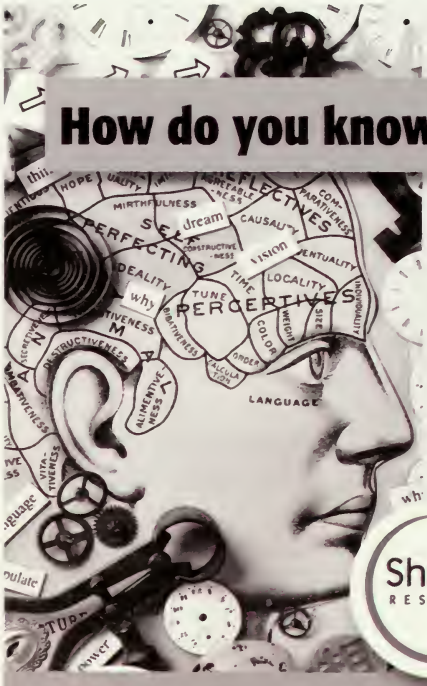
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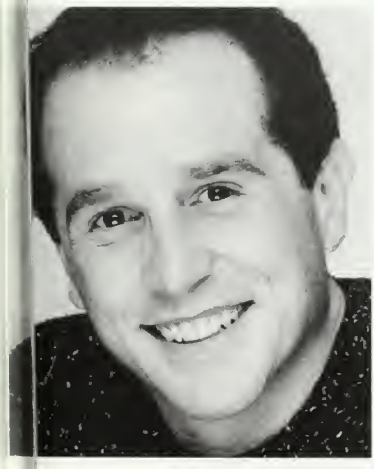
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TAMARA SMIRNOVA



Born in Siberia, Tamara Smirnova joined the BSO in 1986 as associate concertmaster of the Boston Symphony Orchestra (Helen Horner McIntyre chair) and concertmaster of the Boston Pops Orchestra (Beranek Chair). Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra (most recently in June 2007), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

JEREMIAH KISSEL



Jeremiah Kissel is delighted to return to the Boston Pops, where he has performed as narrator for both *How The Grinch Stole Christmas* and *A Christmas Carol*. Mr. Kissel is a thirty-year veteran of Boston's professional stages and has played major roles for the Huntington Theatre Company, American Repertory Theatre, the Lyric Stage, the New Rep, and the Commonwealth Shakespeare Company, among others. He is the recipient of the first annual Outstanding Boston Actor Award at the Elliot Norton Ceremonies in 1990 and several IRNE awards; in 2003 he was presented with the Norton Prize for Sustained Excellence. Recent stage work includes *How Shakespeare Won the West* at the Huntington and Shylock in *The Merchant of Venice* for the Actors Shakespeare Project.

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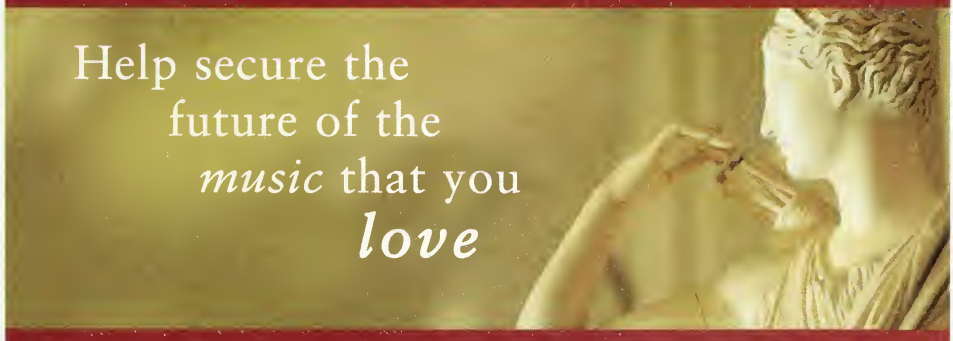
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NEIL DONOHOE



Neil Donohoe has been Chair and Director of the Theater Division of The Boston Conservatory since 1985. He has directed throughout New England, including productions at the Charles Playhouse in Boston, Speakeasy Stage Company of Boston, the Boston Gay Men's Chorus, Waterville Summer Music Theater in Maine, College Light Opera Company in Falmouth, Massachusetts, Keene Summer Theater, and Chiswick Park Theater in Sudbury, Massachusetts, as well as Timberlake Playhouse in Illinois, and Bill Fegan Attractions in Dallas. Mr. Donohoe was a principal singer for Light Opera of Manhattan and served as a director for the Green Mountain Guild of Vermont for several seasons and as a guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached the 1997 opening night guest Elaine Paige, and coordinated and staged performers for the nationally televised Fourth of July concerts on the Esplanade from 1998 through 2001. For The Boston Conservatory, he directed the critically acclaimed American premiere of the National Theater adaptation of *Candide*, the Boston premieres of *Side Show, The Screams of Kitty Genovese, The Captain's Daughter, The Human Comedy*, and *All Lost to Prayers*, as well as Bernstein's *Mass*, a 50th-

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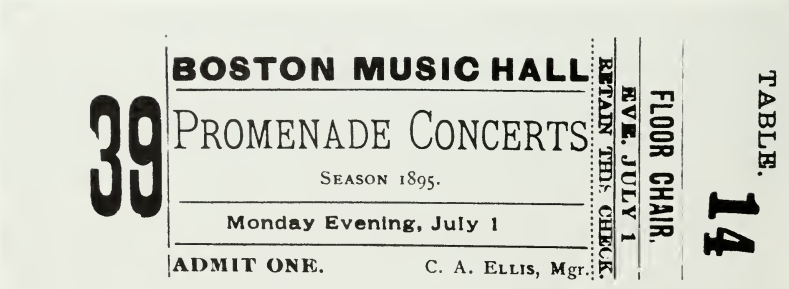
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anniversary production of *West Side Story, Sweeney Todd, Follies, A Time For Singing, The Grass Harp, Roberta,* the 1987 and 2006 productions of *Iolanthe,* the 1987 and 2005 productions of *Kismet*, the 1986 and 2000 productions of *Street Scene*, and co-directed, adapted, and produced *Die Fledermaus.* Neil co-produced the 125th Anniversary of The Boston Conservatory starring Marvin Hamlisch and Liz Callaway in 1992 and a benefit for the Fenway Community Health Center in 1990 starring Madeline Kahn; also in 1990, he produced a Kurt Weill Festival. Neil was the Director of the Annual Vincent Show for ten years, raising money for the Women's Care Division of Massachusetts General Hospital. He is on the Board of Directors of Stage-Source of Boston and on the Board of Viewers of Speakeasy Stage Company in Boston.

MICHELLE CHASSÉ



Michelle Chassé was on scholarship at the School of American Ballet in New York City and graduated *cum laude* with a B.F.A. in Dance Performance from The Boston Conservatory, where she was the first recipient of the prestigious Ruth Sandholm Ambrose Award. Since then she has both studied and performed with ballet, concert dance, and Broadway legends from around the world. She has choreographed numerous musical theater productions at The Boston Conservatory, including its critically acclaimed productions of *Candide, The Wild Party*, *Kismet*, and the world premiere of *Heaven and Hell.* She has also performed and choreographed for the nationally recognized Boston Gay Men's Chorus. She is on the faculty of The Boston Conservatory, where she serves as Dance Instructor, Resident Choreographer, and Musical Theater Dance Coordinator. She is also a faculty member at the Jeannette Neill Dance Studio and Boston Youth Moves.



PETER MANSFIELD



Conductor/composer/arranger/pianist Peter Mansfield has been a member of the Boston Conservatory Theater Division faculty since 2005. He is a native Bostonian, having majored in music at Harvard College where he arranged for, and directed, the world-famous Harvard Krokodiloes, as well as the renowned Hasty Pudding Theatricals. In 1981 he began his affiliation with the Boston Pops Orchestra, where he has worked under both John Williams and Keith Lockhart as pianist, arranger/orchestrator, and music coordinator of several programs of PBS's *Evening at Pops* featuring such artists as Wynton Marsalis, George Benson, Leontyne Price, Tommy Tune, and the Big Apple Circus. It was also with the Boston Pops that his original composition "Casey At The Bat" was premiered with legendary broadcaster Curt Gowdy narrating. During the 2008 Pops season, Peter served as music coordinator for the Boston Pops High School Sing-Off, arranging and orchestrating Stephen Sondheim's "Being Alive" from *Company* for winner Katie Mayhew. As vocal music coordinator of the season-long tribute to Leonard Bernstein, he created a new orchestration of the famous duet "One Hand, One Heart" from *West Side Story*. For the current season, Peter is music coordinator and arranger for the Boston Pops' "Baseball On Broadway" program. In September 1988, he became conductor and music director of *Concert On Ice*, the first-ever international tour featuring Olympic and World Champion figure skaters in concert with major U.S. and Canadian orchestras, and for which he has conducted major ensembles coast to coast including, in a 1995 national television production, the Houston Symphony. He served as Pops Conductor of the Kansas City Symphony during the 1997-98 season, and, more recently, conducted and arranged several programs for the Hartford Symphony, as well as the Great Waters Music Festival. He has led Pops programs for the Milwaukee, New Hampshire, and Vancouver symphony orchestras as well as the Hudson Valley Philharmonic. In 2005 he began an ongoing affiliation as arranger/orchestrator for singer/songwriter Elisabeth Von Trapp, granddaughter of the legendary Captain Von Trapp of *Sound of Music* fame. He continues to compose, arrange, and conduct music for Jacques D'Amboise and the National Dance Institute in New York, Boston, and New Hampshire, an affiliation that started in 1985. In the theater world, Peter Mansfield has served as music director/conductor and arranger for several regional and New York equity productions, as well as the legendary MUNY summer theater in St. Louis. At Boston Conservatory, he served in that capacity for the 2007 world premiere of *Heaven and Hell*.

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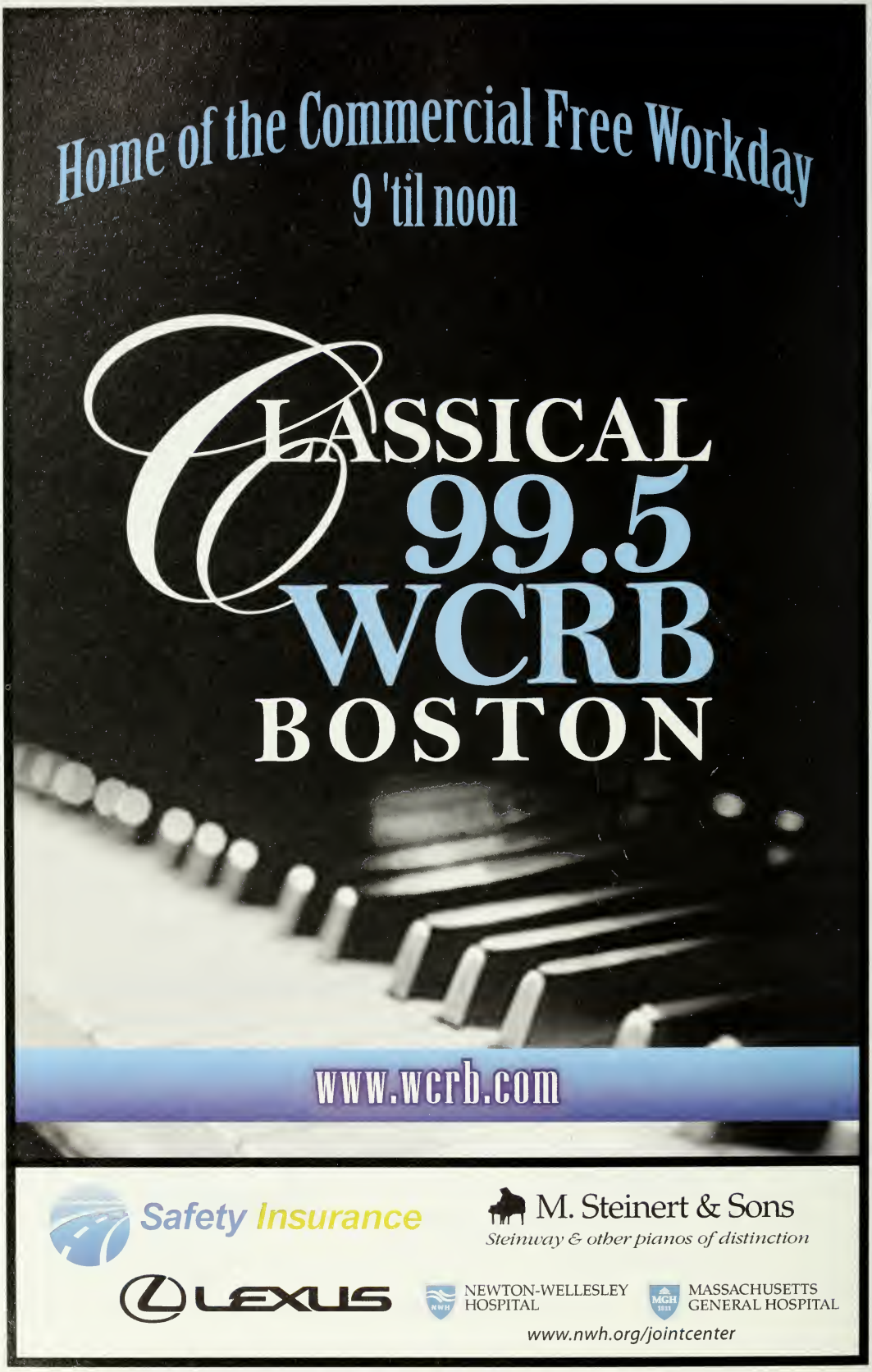
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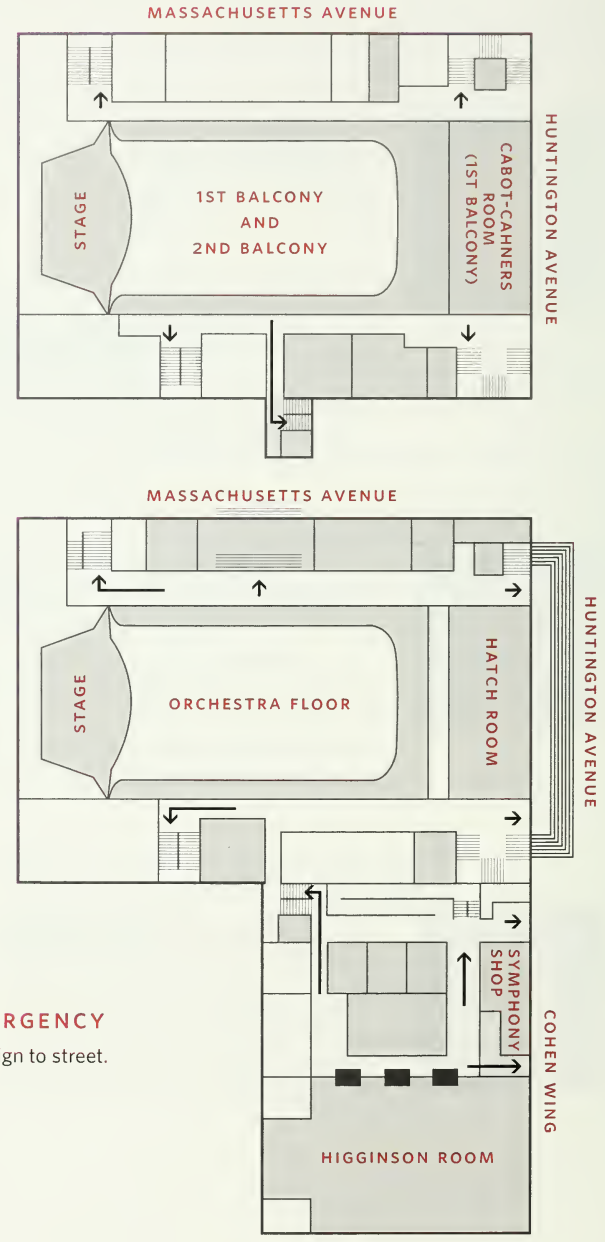
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

SPECIAL FOCUS EXHIBIT: MASSACHUSETTS AVENUE CORRIDOR

MIT and the Apollo Lunar Landing

This summer marks the 40th anniversary of the first moon landing! In June the Massachusetts Institute of Technology will host a major celebration to honor those who made Apollo a success and to look forward to the greatest challenges and opportunities of our future. The celebration includes a series of three Boston Pops concerts, June 11-13, 2009, here at Symphony Hall. In collaboration with the MIT Museum, the Boston Pops presents a unique display of original artifacts and images that showcase MIT's pioneering work in both aeronautics and space. The exhibit is supplemented with space-related materials from the BSO Archives. The Boston Pops is grateful to the staff of the MIT Museum for making it possible to display these one-of-a-kind materials here at Symphony Hall!

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday was December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)
John Williams with C-3PO during Williams's inaugural season as conductor of the Boston Pops, 1980 (photograph by Janet Knott)

KEITH LOCKHART





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his tenure, he has conducted the Boston Pops in more than 1,000 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists including Chick Corea, Dianne Reeves, Guster, My Morning Jacket, and Natalie Merchant. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off, performing competitions that have offered talented singers throughout Massachusetts and the United States an opportunity to perform with the Boston Pops at Symphony Hall and the July 4 concert on Boston's Charles River Esplanade. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. From Hollywood and Broadway stars Sarah Jessica Parker, Nathan Lane, Martin Short, Mandy Patinkin, and Jason Alexander to popular singers k.d. Lang, Barry Manilow, Celine Dion, Elvis Costello, and Patti LaBelle, to jazz and American songbook legends Barbara Cook, Terence Blanchard, Natalie Cole, and Mel Tormé, to classical favorites Dawn Upshaw and Gil Shaham, Keith Lockhart has brought many of the great musicians and entertainers of our day to the Pops stage. He is loved by audi-

ences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music for which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops's first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Boston Pops Recordings are available at bostonpops.org. Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as *Evening at Pops*, one of PBS's longest-running shows (1970–2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," featuring performance footage culled from more than 35 years of *Evening at Pops* programming, highlighted some of the most popular moments from past programs. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concludes his tenure there after the current season. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 35-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich* and *Catch Me If You Can.* He composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971 he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards and 45 Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. More recently, he composed the themes for *NBC Nightly News*, NBC's *Meet the Press*, and a new theme for PBS's *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra.

In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany Steven Spielberg's film *The Unfinished Journey*, was premiered in Washington, D.C., on New Year's Eve 1999. His orchestral work "Soundings" was performed at the opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006 Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Boston College, Boston University, the New England Conservatory of Music, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a Kennedy Center Honor recipient in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Kelly Barr*º
Jason Horowitz*
Julianne Lee*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*‡
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Jennifer Nitchman

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhlº
Jason Snider
Kevin Owen §
Kate Gascoigne §
Jane Sebring §

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Bruce Hall §
Benjamin Wright
Richard Kelley §

trombones

Toby Oft
Darren Acosta §

bass trombone

Douglas Yeo ‡
Angel Subero §

tuba

Mike Roylance

timpani

Timothy Genis

percussion

J. William Hudgins
Frank Epstein
W. Lee Vinson
James Gwin

harp

Ann Hobson Pilotº
Ina Zdorovetchi §

rhythm section

James Gwin-drums
Bob Winter-piano

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

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‡ on sabbatical leave
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A BRIEF HISTORY OF THE BOSTON POPS





The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (left)
Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)



has changed, as has the event's character as a whole.

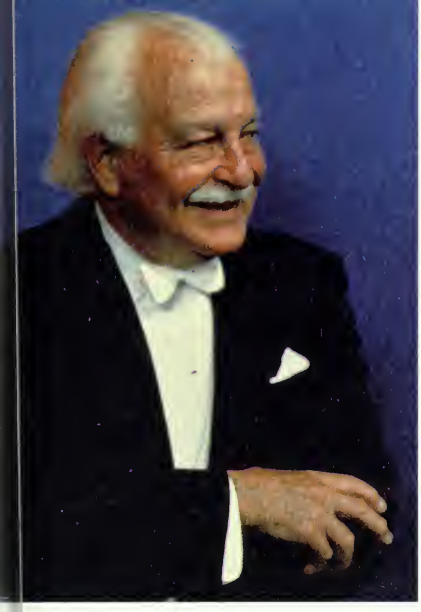
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



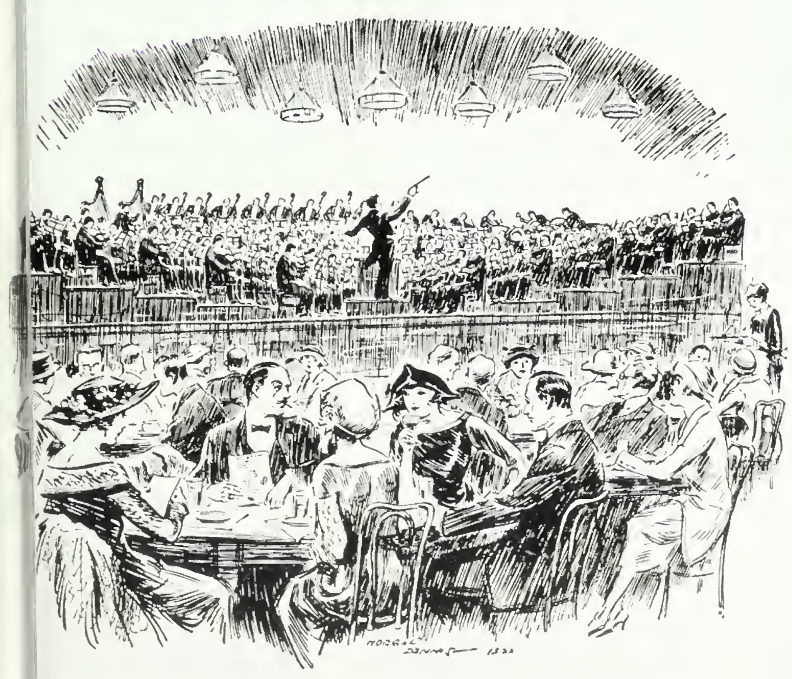
Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to

Opening Night at Pops 2005, with special guest Lou Rawls (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)



organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.



Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were

Arthur Fiedler in the 1970s (top)
A newspaper sketch of a Pops concert in the early years, from the BSO Archives (bottom)



nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his long-time associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

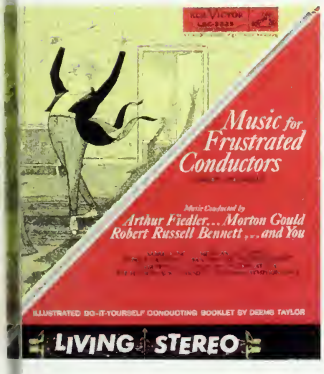
Having surpassed the milestone of his 1,000th Boston Pops concert, Keith Lockhart is now in his fifteenth season as Boston Pops Conductor. He has made 66 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and

John Williams returns this season for several concerts devoted to film music



recorded eleven albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*.

Highlights of the 2009 season include Opening Night at Pops featuring the legendary singer Barbara Cook; concerts celebrating "America's Favorite Pastime" and featuring music from the Pops' newest CD, *The Red Sox Album*; a tribute to the groundbreaking Ballets Russes; the return of jazz artist John Pizzarelli, this time joined by innovative cellist Maya Beiser; 100th-birthday salutes to beloved Boston Pops Associate Conductor Harry Ellis Dickson and to "The King of Swing," Benny Goodman; acclaimed vocalist Linda Eder singing Judy Garland favorites; and a concert marking the 40th anniversary of the Apollo 11 moon landing. Famed director Stanley Donen joins John Williams for Film Night concerts showcasing great Hollywood musicals; Michael Feinstein returns with *The Sinatra Project* under Erich Kunzel's direction; Michael Cavanaugh (star of Broadway's *Movin' Out*) performs Billy Joel songs under guest conductor Steven Reineke; and Edwin Hawkins joins conductor Charles Floyd for this year's Gospel Night. In describing this Pops season, Keith Lockhart commented, "As we look forward to the Boston Pops' milestone 125th season next year, we will focus on what has been one of my most important artistic missions: to reinvigorate and refresh the Pops experience for today's audiences. We are committed to keeping the Pops as vital today as it has been throughout its celebrated history—a musical treasure whose influence extends far beyond the borders of its birthplace."







Keith Lockhart has led more than 1,000 Boston Pops concerts as Boston Pops Conductor (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)



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JOHN WILLIAMS conducting

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March from *The Adventures of Robin Hood*	Korngold
Suite from *Jane Eyre* Lowood—To Thornfield—Reunion	Williams
Flight to Neverland, from *Hook*	Williams

INTERMISSION

Concerto for Viola and Orchestra (world premiere) CATHY BASRAK, viola	Williams
The Adventures of Mutt, from *Indiana Jones and the Kingdom of the Crystal Skull*	Williams

INTERMISSION

Superman March	Williams
Selections from *Far and Away* County Galway, June 1892—The Fighting Donellys— Joseph and Shannon—Blowin' Off Steam (The Fight)—Finale	Williams
Raiders March	Williams
Excerpts from *Lawrence of Arabia*	Jarre-Karam

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8:30-9:00 am
Check-in &
Continental Breakfast

9:00-10:10 am
PAUL BLOOM, *Yale*
Ozawa Hall

10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
Ozawa Hall

1:10-2:20 pm
Lunch
Hawthorne Tent

2:30-4:30 pm
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Erin Wall, soprano
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Tanglewood Festival Chorus
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Wednesday evening, May 27, 2009, at 8

JOHN WILLIAMS conducting

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Hooray for Hollywood	Whiting-Williams
March from *The Adventures of Robin Hood*	Korngold
Suite from *Jane Eyre* Lowood—To Thornfield—Reunion	Williams
Flight to Neverland, from *Hook*	Williams

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Raiders March	Williams
Excerpts from *Lawrence of Arabia*	Jarre-Karam

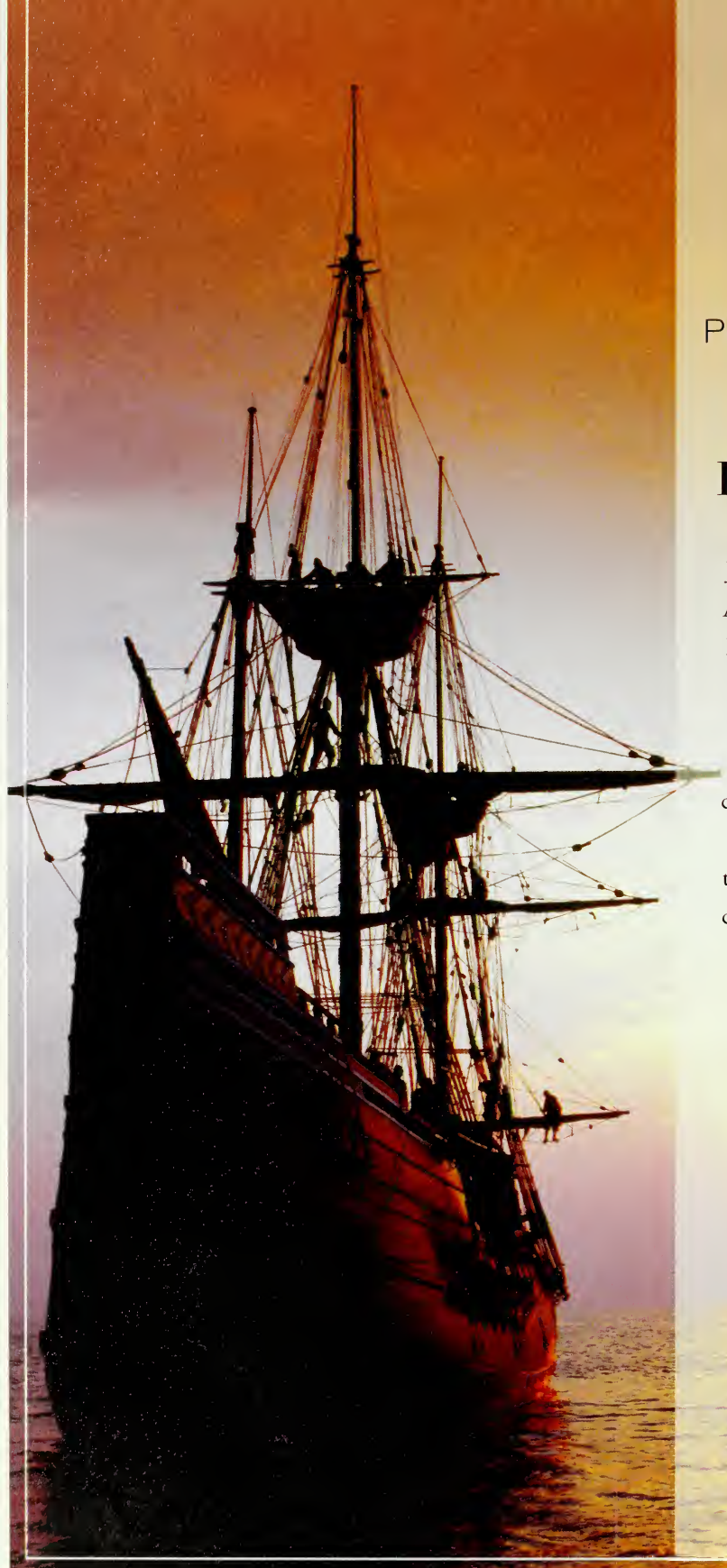
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Thursday evening, May 28, 2009, at 8

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March from *The Adventures of Robin Hood*	Korngold
Suite from *Jane Eyre* Lowood—To Thornfield—Reunion	Williams
Flight to Neverland, from *Hook*	Williams
Two selections from *E.T. (The Extra-Terrestrial)* Stargazers—Adventures on Earth ANN HOBSON PILOT, harp	Williams

INTERMISSION

Hooray for Hollywood	Whiting-Williams

A Tribute to Stanley Donen

STANLEY DONEN, special guest

You're All the World to Me, from *Royal Wedding*	Lane/Lerner
Bless Your Beautiful Hide, from *Seven Brides for Seven Brothers*	DePaul/Mercer
I Like Myself, from *It's Always Fair Weather*	Previn/Comden/Green
The Worry Song, from *Anchors Aweigh*	Fain/Fried
Singin' in the Rain, from *Singin' in the Rain*	Brown/Fried
Superman March	Williams

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Friday evening, May 29, 2009, at 8

JOHN WILLIAMS conducting

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FILM NIGHT SERIES SPONSORED BY ARBELLA INSURANCE GROUP CHARITABLE FOUNDATION

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March from *The Adventures of Robin Hood* — Korngold

Suite from *Jane Eyre* — Williams
Lowood—To Thornfield—Reunion

Flight to Neverland, from *Hook* — Williams

Two selections from *E.T. (The Extra-Terrestrial)* — Williams
Stargazers—Adventures on Earth
ANN HOBSON PILOT, harp

INTERMISSION

Hooray for Hollywood — Whiting-Williams

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I Like Myself, from *It's Always Fair Weather* — Previn/Comden/Green
The Worry Song, from *Anchors Aweigh* — Fain/Fried
Singin' in the Rain, from *Singin' in the Rain* — Brown/Fried

Superman March — Williams

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No stranger to the art of film, Boston Pops Laureate Conductor John Williams knows well that a film composer is only as good as his/her director. In working with composers and music, few directors can match the incredible record of film director Stanley Donen (born 1924). Over a long, varied, and star-studded career, Donen collaborated with Leonard Bernstein (*On the Town*), André Previn (*It's Always Fair Weather*), Nacio Herb Brown (*Singin' in the Rain*), and Henry Mancini (*Charade*), and also made use of music by George Gershwin (*Funny Face*) and Sigmund Romberg (*Deep in My Heart*). Having started out as a choreographer on Broadway, Donen had an insider's knowledge of the intricate and infinite ways of linking movement, narrative, image, and music. This expertise was put to especially glorious use in Donen's celebrated movie collaborations with fellow hoofer Gene Kelly—*On the Town*, *It's Always Fair Weather*, and *Singin' in the Rain*. In Stanley Donen's energetic, stylish, and witty films—among the greatest accomplishments in that infectiously American genre, the movie musical—the music provides far more than the "emotional scenery" (to use the words of the great film composer Bernard Herrmann): the music *is* the movie, and the movie is the music.

Posters for two of Donen's memorable movie musicals, "Singin' in the Rain" and "Seven Brides for Seven Brothers"

Saturday evening, May 30, 2009, at 8:45

JOHN WILLIAMS conducting

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FILM NIGHT

AMERICAN SOCIETY OF TRANSPLANTATION NIGHT AT POPS

Tonight's concert will feature selections performed by
guest artist
Phil Vassar

and a tribute to the movie musicals of Stanley Donen,
with
Mr. Donen
as special guest.

Selections will be announced from the stage.

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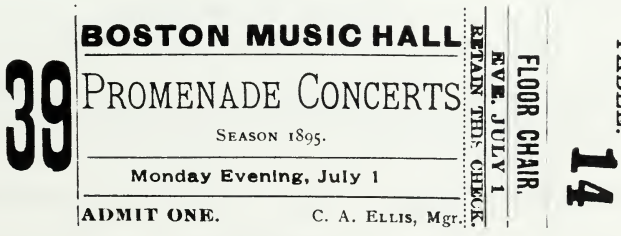
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CATHY BASRAK

Cathy Basrak is assistant principal viola of the Boston Symphony Orchestra and principal viola of the Boston Pops Orchestra. A native of the Chicago area, Ms. Basrak earned her bachelor's degree from the Curtis Institute of Music in spring 2000. Her teachers include Joseph de Pasquale, principal viola of the BSO from 1947 to 1964, and Michael Tree of the Guarneri String Quartet. She has participated in the Marlboro Music Festival, Banff Centre for the Arts, and Norfolk Chamber Music Festival. In addition, she has performed with the Brandenburg Ensemble and Boston's Metamorphosen Ensemble and appeared as soloist with the Philadelphia Orchestra, Chicago, Detroit, and Bavarian Radio symphony orchestras, and Boston Pops with John Williams. Ms. Basrak has won several awards, including Grand Prize in the *Seventeen* Magazine/General Motors National Concerto Competition, First Prize in the William E. Primrose Memorial Scholarship Competition, First Prize in the Irving M. Klein International String Competition, and Second Prize in the 46th International Music Competition of the ARD in Munich. Ms. Basrak is married to BSO timpanist Tim Genis, and they have two young daughters.



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STANLEY DONEN

Stanley Donen started at Metro Goldwyn Mayer as a choreographer and dancer in *Best Foot Forward* (1943) with Lucille Ball. The following year he appeared with Gene Kelly in Columbia Pictures' *Cover Girl*, for which Donen also directed a sequence of Kelly dancing with his double on a darkened Manhattan street. His first chance to direct an entire movie came in 1949 with *On the Town*, an adaptation of the Leonard Bernstein/Comden and Green musical about sailors on leave in New York City, which Donen co-directed with Gene Kelly. This was the first movie musical to be filmed on location. With Kelly again, Donen co-directed *Singin' in the Rain* (1952) and by himself directed such classics as *Royal Wedding* (1951), in which he let Fred Astaire dance on the ceiling; *Seven Brides for Seven Brothers* (1954) with Jane Powell and Howard Keel; *Funny Face* (1957), a musical romantic comedy with Fred Astaire and Audrey Hepburn; *Pajama Game* (1957) with Doris Day; *Indiscreet* (1958) with Cary Grant and Ingrid Bergman; *Damn Yankees* (1958), a musical comedy with Tab Hunter, Gwen Verdon, and Ray Walston; the comedy thriller *Charade* (1963) with Audrey Hepburn, Cary Grant, and Walter Matthau; *Bedazzled* (1967), a satirical updating of the Faust legend starring and written by British comedians Peter Cook and Dudley Moore; and *Two for the Road* (1967), a drama with Audrey Hepburn and Albert Finney. Donen also directed the out-of-character science fiction film *Saturn 3* (1980) when the film's original director resigned. His last theatrical film to date was the May-December romance *Blame It on Rio* (1984) with Michael Caine and Demi Moore, although he would go on to do additional work for television. He directed a musical sequence for the series *Moonlighting*, Lionel Richie's music video for "Dancing on the Ceiling," and the 1999 ABC television movie *Love Letters*. Stanley Donen was nominated for five Directors Guild of America Awards, but never nominated for a single Oscar, although he did produce the 58th Academy Awards ceremony in 1986. In 1998 he was granted an honorary Academy Award "in appreciation of a body of work marked by grace, elegance, wit, and visual innovation." In his acceptance speech, Donen danced with his Oscar statue while singing Irving Berlin's "Cheek to Cheek," and declared one of the secrets to being a great director: "You show up—and stay the hell out of the way. But you gotta show up or else you can't take the credit and win one of these guys."



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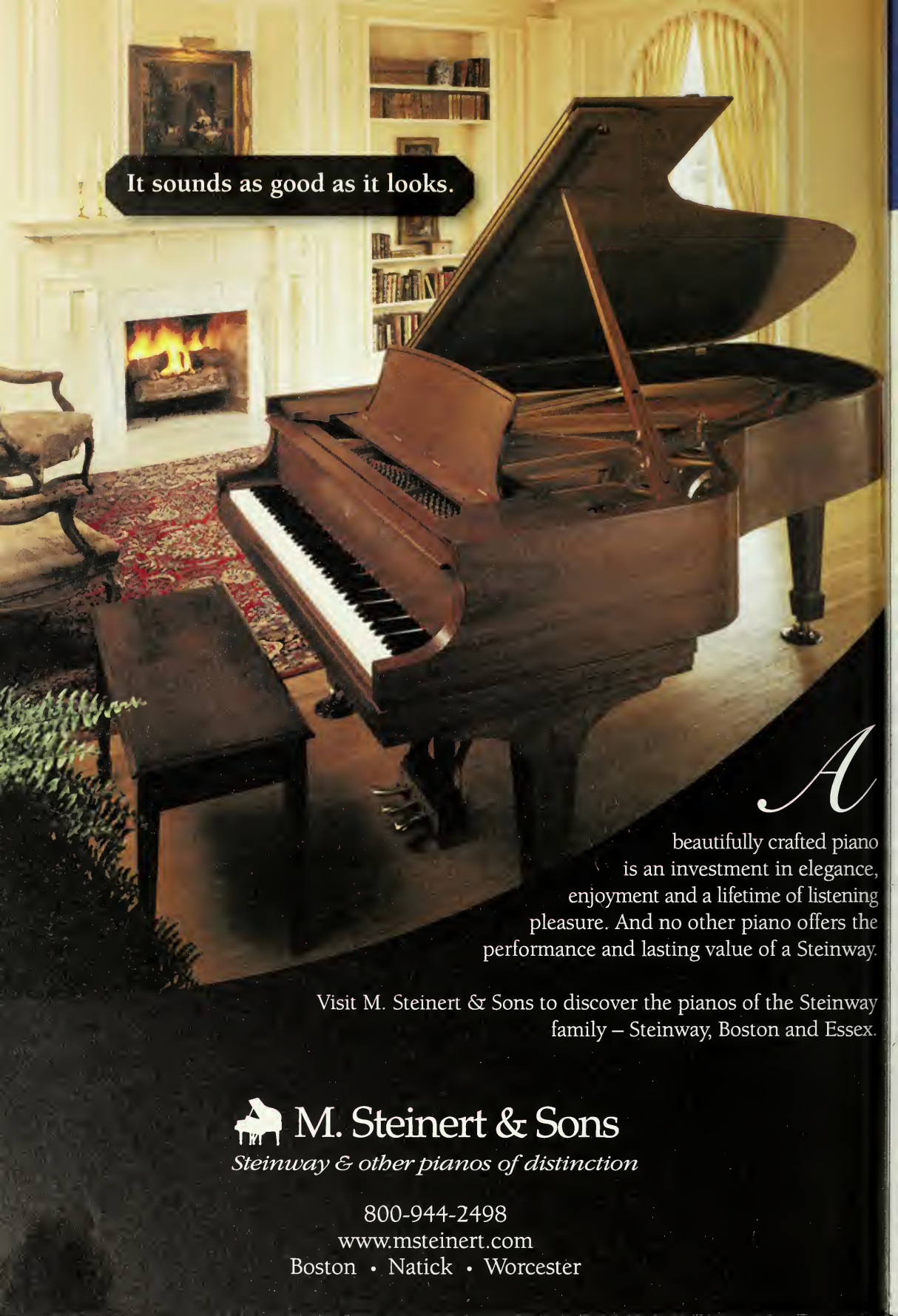
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PHIL VASSAR

Phil Vassar's *Prayer Of A Common Man*, his fourth studio album and first for Universal Records South, adds several more layers of artistic expression to his deepening repertoire. The Virginia-born singer, songwriter, and musician took his seat as country music's leading piano man with the success of songs like "Just Another Day in Paradise" and "Six-Pack Summer," and his penchant for pure musical escapism continues. The new album features the lead single "Love Is a Beautiful Thing" and "This Is My Life," as well as the title track. Phil Vassar is a single, involved father of two daughters. Devotion to family is one of the reasons his music has become increasingly contemplative and emotional. He considered his place in the world with "American Child," addressed hard questions of faith in "This Is God," and explored that which truly brings meaning in "Last Day of My Life." The tragedy at Virginia Tech hit home—quite literally—for this Lynchburg, Virginia, native and James Madison University alum. In August 2007 Vassar was one of four artists to headline the Concert for Virginia Tech (with Dave Matthews, John Mayer, and Nas). He earned a track scholarship to JMU, where his musical passions first took serious hold. He moved to Nashville and played piano in local clubs while writing original music and pursuing an artist deal. Hard work paid off for Vassar, first as a songwriter. He scored hits with Alan Jackson ("Right on the Money"), Tim McGraw ("For a Little While"), Jo Dee Messina ("Bye Bye" and "I'm Alright"), and BlackHawk ("Postmarked Birmingham"). His self-titled debut bowed in 2000 on Arista/Nashville, and the hits continued to pile up: "Carlene," "Rose Bouquet," "That's When I Love You," "In a Real Love," and more. He was named ASCAP's songwriter or writer/artist of the year multiple times. His early success as a writer led, last year, to one of the most unique hits packages to come out of Nashville in recent years. With only three studio albums under his belt, Vassar offered up *Greatest Hits Vol. 1*, which was split between his own hits and new recordings of the smash singles written for others. The release closed a chapter for Vassar, while his signing with Universal South and *Prayer Of A Common Man* opened another. Co-produced with Mark Wright (Gretchen Wilson, Brooks & Dunn, Lee Ann Womack), the new album also shows Vassar's lighter side with "My Chevrolet," "Why Don't Ya," and "Baby Rocks." Other album selections include "Around Here Somewhere," "Save Tonight for Me," "It's Only Love," "I Would," and "Let Me Love You Tonight."



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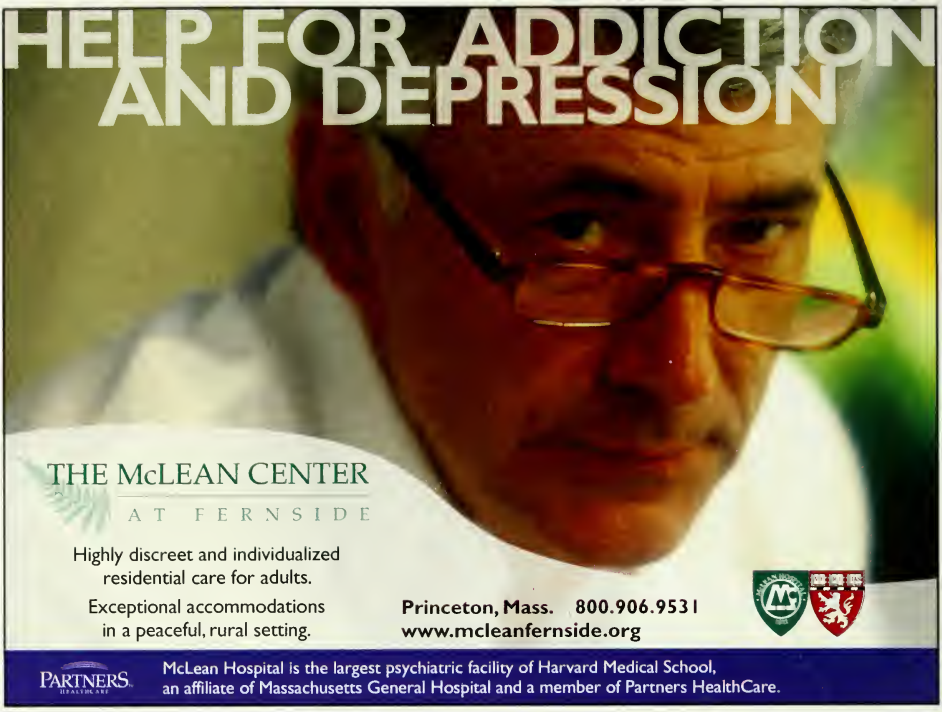
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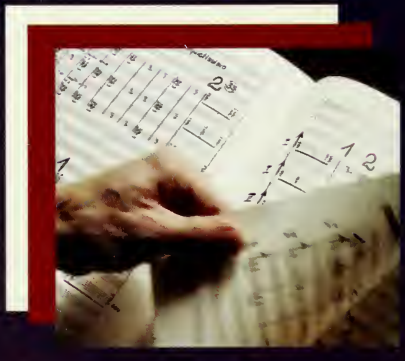
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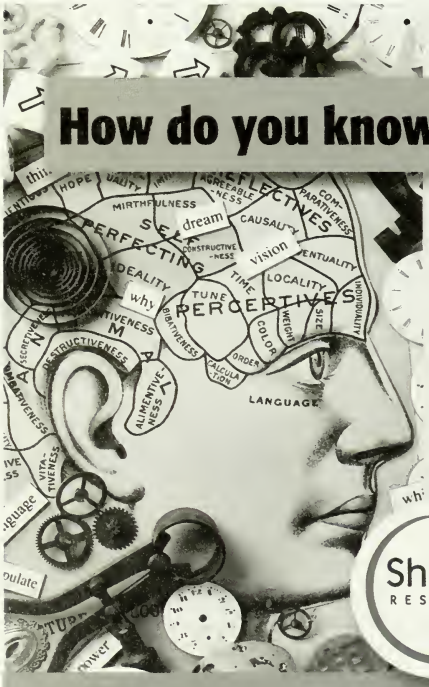
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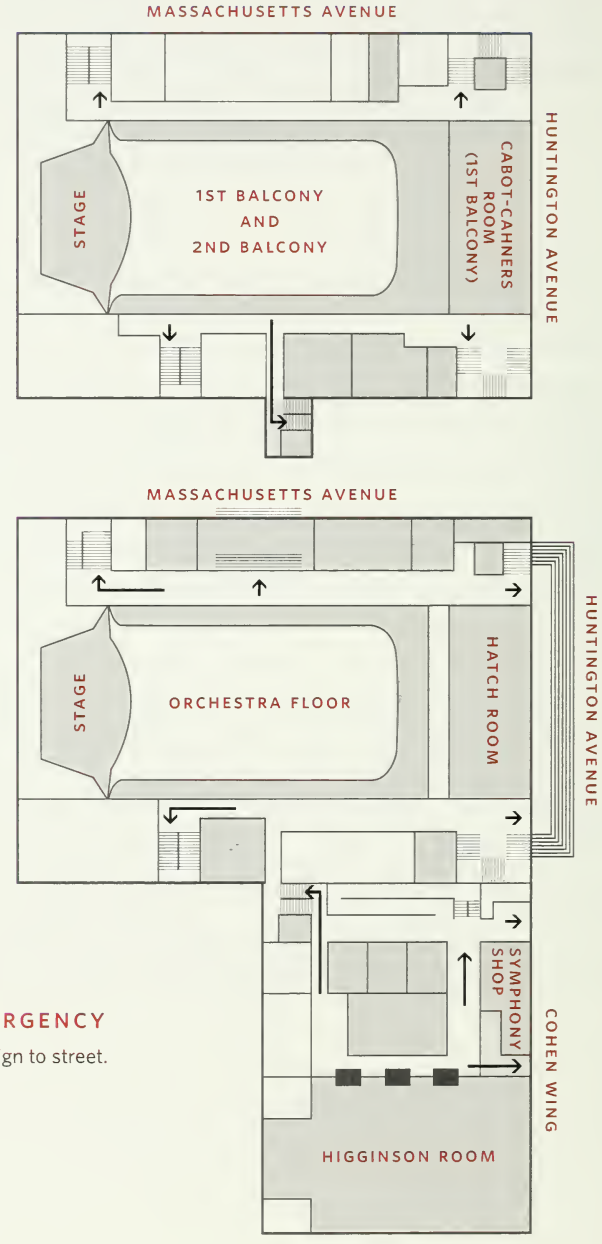
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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

Parking: Pre-paid parking at the Symphony Garage, 41 Westland Avenue, is now offered to Boston Pops patrons in conjunction with a ticket purchase. Parking is available for $15 and may be purchased online, through SymphonyCharge, and at the Box Office. There are several other paid garages in the area and limited street parking is available.

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Boston Pops Broadcasts: Saturday-evening Boston Pops concerts are broadcast live by WCRB 99.5 FM.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

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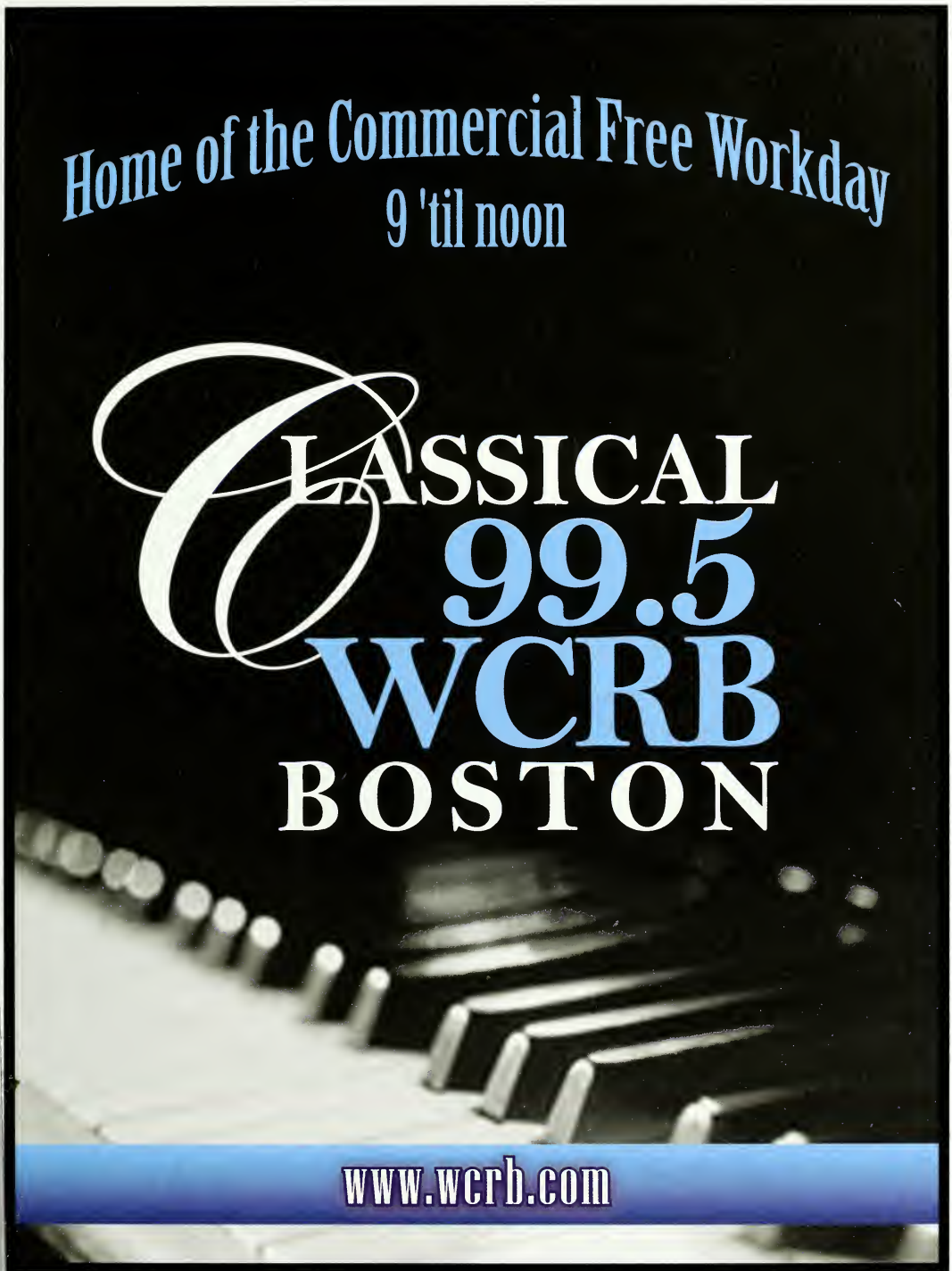
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Titian, *Venus with a Mirror* (detail), about 1555. Oil on canvas. National Gallery of Art, Washington, Andrew W. Mellon Collection 1937.1.34. Image courtesy of the Board of Trustees, National Gallery of Art, Washington.

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

SPECIAL FOCUS EXHIBIT: MASSACHUSETTS AVENUE CORRIDOR

MIT and the Apollo Lunar Landing

This summer marks the 40th anniversary of the first moon landing! In June the Massachusetts Institute of Technology will host a major celebration to honor those who made Apollo a success and to look forward to the greatest challenges and opportunities of our future. The celebration includes a series of three Boston Pops concerts, June 11-13, 2009, here at Symphony Hall. In collaboration with the MIT Museum, the Boston Pops presents a unique display of original artifacts and images that showcase MIT's pioneering work in both aeronautics and space. The exhibit is supplemented with space-related materials from the BSO Archives. The Boston Pops is grateful to the staff of the MIT Museum for making it possible to display these one-of-a-kind materials here at Symphony Hall!

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday was December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)
John Williams with C-3PO during Williams's inaugural season as conductor of the Boston Pops, 1980 (photograph by Janet Knott)

KEITH LOCKHART





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his tenure, he has conducted the Boston Pops in more than 1,000 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists including Chick Corea, Dianne Reeves, Guster, My Morning Jacket, and Natalie Merchant. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off, performing competitions that have offered talented singers throughout Massachusetts and the United States an opportunity to perform with the Boston Pops at Symphony Hall and the July 4 concert on Boston's Charles River Esplanade. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. From Hollywood and Broadway stars Sarah Jessica Parker, Nathan Lane, Martin Short, Mandy Patinkin, and Jason Alexander to popular singers k.d. Lang, Barry Manilow, Celine Dion, Elvis Costello, and Patti LaBelle, to jazz and American songbook legends Barbara Cook, Terence Blanchard, Natalie Cole, and Mel Tormé, to classical favorites Dawn Upshaw and Gil Shaham, Keith Lockhart has brought many of the great musicians and entertainers of our day to the Pops stage. He is loved by audi-

ences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music for which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops's first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Boston Pops Recordings are available at bostonpops.org. Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as *Evening at Pops*, one of PBS's longest-running shows (1970–2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," featuring performance footage culled from more than 35 years of *Evening at Pops* programming, highlighted some of the most popular moments from past programs. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concludes his tenure there after the current season. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 35-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich* and *Catch Me If You Can*. He composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971 he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards and 45 Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. More recently, he composed the themes for *NBC Nightly News*, NBC's *Meet the Press*, and a new theme for PBS's *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra.

In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany Steven Spielberg's film *The Unfinished Journey*, was premiered in Washington, D.C., on New Year's Eve 1999. His orchestral work "Soundings" was performed at the opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006 Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Boston College, Boston University, the New England Conservatory of Music, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a Kennedy Center Honor recipient in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.


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Conductor

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JOHN WILLIAMS

Laureate Conductor

first violins

Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Kelly Barr*º
Jason Horowitz*
Julianne Lee*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*‡
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Jennifer Nitchman

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhlº
Jason Snider
Kevin Owen §
Kate Gascoigne §
Jane Sebring §

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Bruce Hall §
Benjamin Wright
Richard Kelley §

trombones

Toby Oft
Darren Acosta §

bass trombone

Douglas Yeo ‡
Angel Subero §

tuba

Mike Roylance

timpani

Timothy Genis

percussion

J. William Hudgins
Frank Epstein
W. Lee Vinson
James Gwin

harp

Ann Hobson Pilotº
Ina Zdorovetchi §

rhythm section

James Gwin–drums
Bob Winter–piano

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating

§ substituting

‡ on sabbatical leave

º on leave

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Check-in & Continental Breakfast

9:00-10:10 am
PAUL BLOOM, *Yale*
Ozawa Hall

10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
Ozawa Hall

1:10-2:20 pm
Lunch
Hawthorne Tent

2:30-4:30 pm
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Erin Wall, soprano
Kendall Gladen, mezzo-soprano
Stuart Skelton, tenor
Raymond Aceto, bass-baritone
Tanglewood Festival Chorus
John Oliver, conductor

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A BRIEF HISTORY OF THE BOSTON POPS





The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class…" So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (left)
Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)



has changed, as has the event's character as a whole.

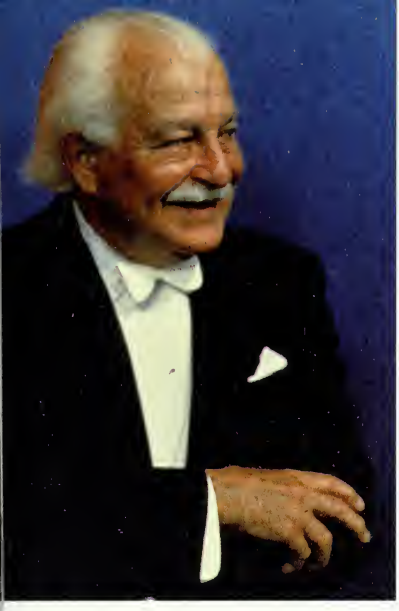
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to

Opening Night at Pops 2005, with special guest Lou Rawls (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)



organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.



Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were

Arthur Fiedler in the 1970s (top)
A newspaper sketch of a Pops concert in the early years, from the BSO Archives (bottom)



nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his long-time associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

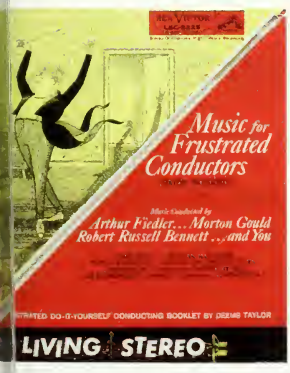
Having surpassed the milestone of his 1,000th Boston Pops concert, Keith Lockhart is now in his fifteenth season as Boston Pops Conductor. He has made 66 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and

John Williams returns this season for several concerts devoted to film music



recorded eleven albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*.

Highlights of the 2009 season include Opening Night at Pops featuring the legendary singer Barbara Cook; concerts celebrating "America's Favorite Pastime" and featuring music from the Pops' newest CD, *The Red Sox Album*; a tribute to the groundbreaking Ballets Russes; the return of jazz artist John Pizzarelli, this time joined by innovative cellist Maya Beiser; 100th-birthday salutes to beloved Boston Pops Associate Conductor Harry Ellis Dickson and to "The King of Swing," Benny Goodman; acclaimed vocalist Linda Eder singing Judy Garland favorites; and a concert marking the 40th anniversary of the Apollo 11 moon landing. Famed director Stanley Donen joins John Williams for Film Night concerts showcasing great Hollywood musicals; Michael Feinstein returns with *The Sinatra Project* under Erich Kunzel's direction; Michael Cavanaugh (star of Broadway's *Movin' Out*) performs Billy Joel songs under guest conductor Steven Reineke; and Edwin Hawkins joins conductor Charles Floyd for this year's Gospel Night. In describing this Pops season, Keith Lockhart commented, "As we look forward to the Boston Pops' milestone 125th season next year, we will focus on what has been one of my most important artistic missions: to reinvigorate and refresh the Pops experience for today's audiences. We are committed to keeping the Pops as vital today as it has been throughout its celebrated history—a musical treasure whose influence extends far beyond the borders of its birthplace."







Keith Lockhart has led more than 1,000 Boston Pops concerts as Boston Pops Conductor (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

How did four blue-collar kids become one of the greatest successes in pop music history?



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Tuesday evening, June 2, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A 100th Anniversary Tribute to Benny Goodman

featuring

THOMAS MARTIN, clarinet

J. William Hudgins, vibraphone • James Gwin, drums • Bob Winter, piano

Let's Dance	Baldridge/Bonine/Stone-Sebesky
Don't Be That Way	Goodman-May
Avalon	Jolson/DeSylva/Rose
Excerpt from Clarinet Concerto	Copland
Clarinade	Powell-Sebesky
Sing, Sing, Sing	Prima/Goodman-Hyman

INTERMISSION

Harvard University Reunion

Fair Harvard
Radcliffe, We Rise to Greet Thee

Lincoln Portrait — Copland
DANIEL HOWE ('59), narrator
(Film by Susan Dangel and Dick Bartlett)

INTERMISSION



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Peter Mansfield, Musical Coordinator

The Baseball Game, from *You're a Good Man Charlie Brown* — Gesner

NATHAN SCOTT HANCOCK AND ENSEMBLE

What You'd Call a Dream, from *Diamonds* — Carnelia-Mansfield
DAN SULLIVAN

What a Game, from *Ragtime* — Ahrens/Flaherty
ENSEMBLE

There Goes the Ball Game, from *And the World Goes 'Round* — Kander/Ebb-Mansfield
ALEXANDRA FROHLINGER, KELLY MARTIN, AND HALEY SELMON

Medley from *Damn Yankees* — Adler/Ross

Shoeless Joe from Hannibal, Mo
HALEY SELMON, JUSTEN FOX-HALL, NATHAN SCOTT HANCOCK, ROB RODEMS, GREG STONE, AND DAN SULLIVAN

The Game
JUSTEN FOX-HALL, NATHAN SCOTT HANCOCK, ROB RODEMS, GREG STONE, AND DAN SULLIVAN

Heart
JUSTEN FOX-HALL, NATHAN SCOTT HANCOCK, ROB RODEMS, GREG STONE, AND DAN SULLIVAN

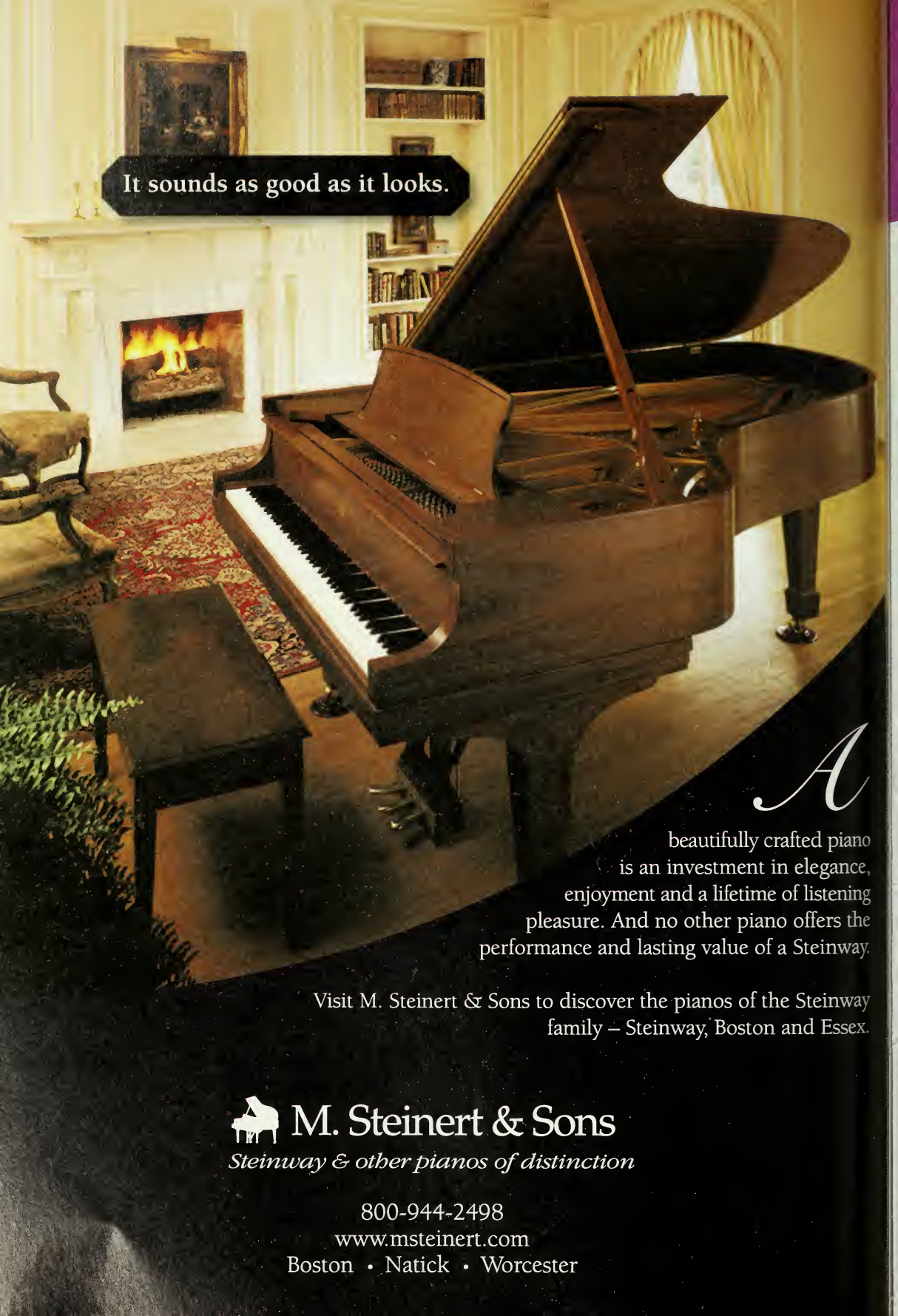
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Among Those Present: Harvard & Radcliffe Classes of 1949, 1954, and 1959; Harvard University Retirees Association; Grace Chapel; 1000 Southern Artery Senior Citizens Center; York County Retired Teachers Association; Cosmopolital Travel Inc.; Avidia Bank; Brooksby Village; Franklin & Marshall College; Harvard University Outings & Innings; Brush Hill Tours Beantown Trolley; Order of the Eastern Star; KSP Financial Consultants; Somerset Club; North Hill



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Wednesday evening, June 3, 2009, at 8

KEITH LOCKHART conducting

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PRESIDENTS AT POPS

Prelude to *Ben Hur* — Rósza

Presenting
ZeidwiG

Allegro non troppo e molto maestoso from
Piano Concerto No. 1 in B-flat minor, Op. 23 — Tchaikovsky

INTERMISSION

I'm Shipping Up to Boston — Dropkick Murphys-Hollenbeck

Presenting
CHRIS BOTTI

with
Sy Smith, vocalist • Lucia Micarelli, solo violin
William Childs, piano • Mark Whitfield, guitar
Tim Lefebvre, bass • Billy Kilson, drums

Selections to be announced from the stage

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Thursday evening, June 4, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TECH NIGHT AT POPS

Academic Festival Overture — Brahms

Lincoln Portrait — Copland
ROBERT A. MUH (MIT '59), narrator
(Film by Susan Dangel and Dick Bartlett)

INTERMISSION

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—But Not For Me—I Got Rhythm (reprise)

Rhapsody in Blue — Gershwin
JENNIFER LAI (MIT '11), piano

INTERMISSION

Arise, All Ye of MIT

A 100th Anniversary Tribute to Benny Goodman
featuring
THOMAS MARTIN, clarinet
J. William Hudgins, vibraphone • James Gwin, drums • Bob Winter, piano

Let's Dance	Baldridge/Bonine/Stone-Sebesky
Don't Be That Way	Goodman-May
Avalon	Jolson/DeSylva/Rose
Excerpt from Clarinet Concerto	Copland
Clarinade	Powell-Sebesky
Sing, Sing, Sing	Prima/Goodman-Hyman

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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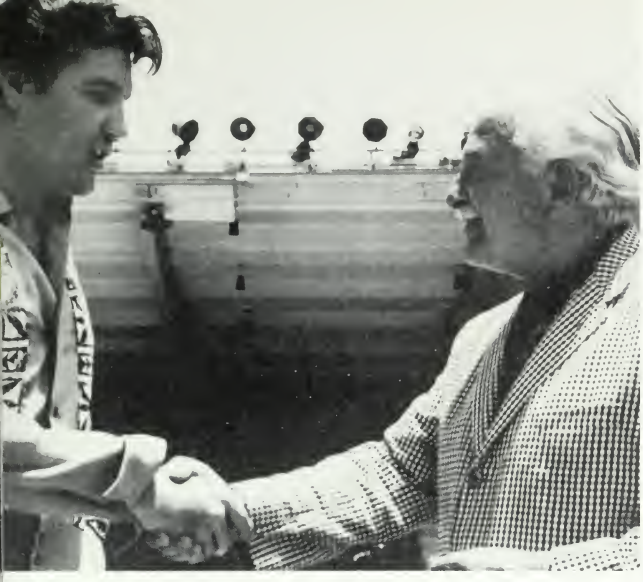
This evening's concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.



Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

Arthur Fiedler and composer/arranger Leroy Anderson (top center)
Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)



contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.



Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." Nearly thirty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.



A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)
Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)
Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

Friday evening, June 5, 2009, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE ARTHUR FIEDLER CONCERT

A 100th Anniversary Tribute to Benny Goodman
featuring
THOMAS MARTIN, clarinet

J. William Hudgins, vibraphone • James Gwin, drums • Bob Winter, piano

Let's Dance	Baldridge/Bonine/Stone-Sebesky
Don't Be That Way	Goodman-May
Avalon	Jolson/DeSylva/Rose
Excerpt from Clarinet Concerto	Copland
Clarinade	Powell-Sebesky
Sing, Sing, Sing	Prima/Goodman-Hyman

INTERMISSION

To mark opening day 2009, WCVB Channel 5's nightly newsmagazine Chronicle teamed up with the Boston Pops and the Red Sox to produce a rollicking video set to the Pops' new arrangement of the Dropkick Murphys' "I'm Shipping Up to Boston." Award-winning videographer/editor Art Donahue brings the music to life with scenes of Boston from Chronicle's extensive library of high definition footage and NESN provided the exciting championship plays from Fenway Park including, of course, Jonathan Papelbon's now famous jig.

Chronicle HD WCVB TV/DT BOSTON 5 abc NESN

Polonaise from *Eugene Onegin* — Tchaikovsky

Variations on a Rococo Theme for Cello and Orchestra, Op.33 — Tchaikovsky

JAMES KIM
Winner of the 2009 Boston Symphony Youth Concerts Concerto Competition and the Harry & Marion Dubbs Brookline Youth Concerts Award

INTERMISSION

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—But Not For Me—I Got Rhythm (reprise)

The Music of Leroy Anderson

The Typewriter

The Syncopated Clock

Bugler's Holiday

You Must Remember This: A Cinematic Sing-Along — arr. Sebesky
As Time Goes By—Raindrops Keep Falling On My Head—
Moon River—The Way We Were—Que Sera, Sera—
Zip-A-Dee-Do-Dah—Over the Rainbow

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Among Those Present: Construction Industry Night at Pops; Emmanuel College Alumni; Timberlane Regional Middle School; American Council of Engineering Co. of Massachusetts; Saint Mary's Parish; Saint Mary's Women's Club; Castle Island Association; Parexel International; St. Bridget's Parish of Abington; Nancy's Tours; National Association of Government Employees; A.D.L. Alumni Association Inc.; Winnacunnet High School; Medfield Council on Aging; M.I.T. Activities Committee

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
124th Season, 2009

BOSTON POPS

Saturday evening, June 6, at 8

CHARLES FLOYD conducting

Please note that the narrator for this evening's performance of Copland's *Lincoln Portrait* is Reverend Dr. Gregory G. Groover, Sr.

REV. DR. GREGORY G. GROOVER, SR.



Rev. Dr. Gregory G. Groover, Sr., is a native of Freeport, Long Island, and graduated Phi Beta Kappa from Morehouse College in Atlanta, Georgia. He holds advanced degrees from the Union Theological Seminary, Columbia University School of Social Work, and the New York Theological Seminary. In New York, Rev. Groover was an adolescent/outpatient social worker at the St. Luke Hospital in Harlem, a group worker for neighborhood teens at the University Settlement House in lower Manhattan, and a social work supervisor for the Edwin Gould Services for Children/United Families of East Harlem. From 1987 to 1994, Rev. Groover served as pastor of Bright Temple A.M.E. Church in the South Bronx. Jonathan Kozol's book and its title, *Amazing Grace* (Crown Publishers, Inc., 1995), were inspired by Rev. Groover and his church. At Bright Temple, Reverend Groover initiated the Building Great Minds Project, an after-school leadership-building/socializations skills program that was later adopted as a city-wide program. Rev. Groover was appointed Pastor of the Historic Charles Street A.M.E. Church in Roxbury, Massachusetts, in June 1994. He has significantly restructured and decentralized the management apparatus of the church, and increased participation, diversity, and accountability to the church's membership. In addition, he established new ministries, fellowship clusters, and professional related alliances aimed at building the congregational life and maximizing avenues through which members could share and cultivate their skills, talents, and gifts. Under his pastoral ministry, twenty-six individuals have entered the ministry. At present, he is leading the congregation in the $4.2 million redevelopment of the former Sky Cap Building in Grove Hall as the facility for the new Charles Street A.M.E. Roxbury Renaissance Center, which will offer educational and arts programs for children. Rev. Groover also serves as the Vice President and Chairman of the Education Committee of the Black Ministerial Alliance (BMA), planning and developing its After-School Program ($1.5 million initiative). He serves on the Board of Directors of several non-profit organizations and is chairperson of the Charles Street A.M.E. Roxbury Renaissance Center. As a Henry L. Shattuck Municipal Service recipient (City Champion Award, 2002), Rev. Groover has served on numerous public panels for the City of Boston and is currently chairperson of the Boston School Committee. Rev. Groover is married to the Rev. Barbara Ann Groover, who serves as Minister to Women at the Historic Charles Street Church. The Groovers share two teenage children: Gerami-Greer and Gregory, Jr. (G-Man).

Saturday evening, June 6, 2009, at 8

CHARLES FLOYD conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

GOSPEL NIGHT

Hymn to New England — Williams

Lincoln Portrait — Copland
TBD), narrator
(Film by Susan Dangel and Dick Bartlett)

INTERMISSION

THE BOSTON POPS GOSPEL CHOIR
Brother Dennis L. Slaughter, Artistic Director • Norris V. Welch, Choir Manager
Jerome Kyles, piano • Dennis Montgomery III, organ
Sean Skeete, drums • Ron Reid, bass guitar

Hallelujah, You're Worthy — McAllister-Floyd
SHARON MOLDEN, alto • SAMUEL MOSCOSO, tenor • JEFFREY THOMAS, bass

No Battle, No Blessing — arr. Floyd
LAUREN McLEAN-BRITT, soprano • IDA KAMRARA, soprano • AYEESHA LANE, soprano

It Is Well — arr. Whitman-Floyd

Hosanna — Franklin-Floyd

INTERMISSION

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THE NEW EDWIN HAWKINS SINGERS
Andrea President • Nona Brown • Patrick Sturgis • Lena Byrd Miles
Stefani Bolton • Shontell Norman
Joel Smith, bass • Jason Wright, Jr., drums • Derrick Hall, keyboards
Lawrence Johnson, keyboards

Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

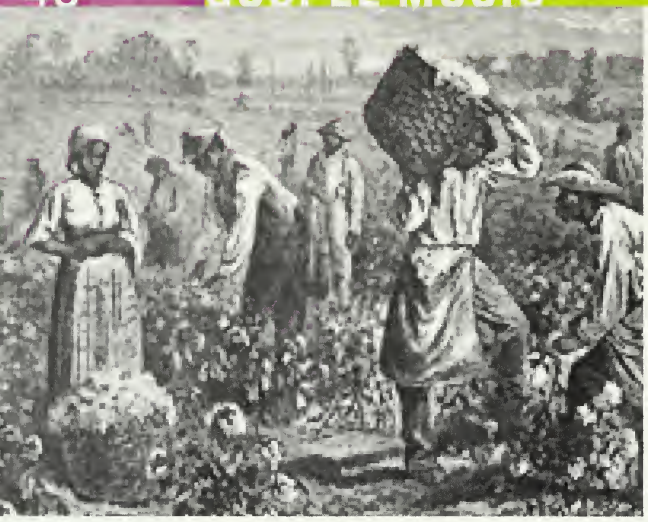
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Among Those Present: Parkway United Methodist Church; Parents for the Band Bellow Free Academy; Salem State College; Cranberry Council of Churches; M.I.T. Activities Committee

GOSPEL MUSIC



At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for

more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

Dennis Slaughter



The "call and response" style of singing by slaves who worked in the fields was carried over into the songs of America's first black churches (left)

Charles Floyd has led "Gospel Night at Pops" since 1994 (above)



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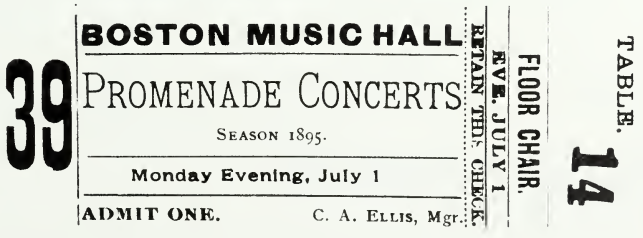


THOMAS MARTIN

Thirty-seven years ago an eleven-year-old boy heard Benny Goodman play the clarinet and he knew instantly it was the musical instrument for him. Later that year the same boy watched "Evening at Pops" on television and decided he would be the principal clarinetist of the Boston Pops....



Thomas Martin is associate principal clarinetist of the Boston Symphony Orchestra and principal clarinetist of the Boston Pops Orchestra. Mr. Martin began his professional music career as a clarinetist, saxophonist, and flutist when he was thirteen years old, performing with several big bands and combos in his native Wisconsin. He later attended the Eastman School of Music in Rochester, New York, where his clarinet studies were with Stanley Hasty and former Boston Symphony clarinetist Peter Hadcock. Through his association with the Boston Symphony and Boston Pops, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Outside of these two orchestras, he maintains an active schedule as a soloist, chamber musician, and teacher. His performance of the east coast premiere of Elliott Carter's Clarinet Concerto at Tanglewood in 1998 was highly praised, and he played the concerto again last summer as part of Mr. Carter's 100th-birthday celebration at Tanglewood. Currently Sir André Previn is composing a clarinet sonata for Mr. Martin; its premiere is expected at the 2010 Prague Spring Music Festival. This summer Mr. Martin and soprano Lucy Shelton will premiere a recently completed work for clarinet and voice by Elliott Carter.



DANIEL WALKER HOWE



Daniel Walker Howe is Rhodes Professor of American History Emeritus at Oxford University and Professor Emeritus of History at the University of California, Los Angeles. His recent book, *What Hath God Wrought: The Transformation of America, 1815–1848*, published by Oxford University Press, was awarded the Pulitzer Prize for 2008, the annual American History Prize of the New-York Historical Society, and the annual Prize of the Society for Historians of the Early American Republic. Dan Howe grew up in Denver, Colorado, and attended Harvard (A.B., *magna cum laude*), Oxford (M.A.), and the University of California at Berkeley (Ph.D.). He has held teaching positions at Yale and UCLA. In 1989-90 he was Harmsworth Visiting Professor of American History at Oxford, and in 1992, having taken early retirement at UCLA, he returned to Oxford (where he helped found the Rothermere American Institute) as Rhodes Professor of American History for the next ten years. In 2001 he spent a semester at Yale as a visiting professor. In 2002 he retired from Oxford, and so is now "emeritus" at two universities. He has received postdoctoral awards from the Guggenheim Foundation, the National Endowment for the Humanities, the Huntington Library, the Charles Warren Center for Studies in American History at Harvard, and the Rockefeller Foundation Study Center in Bellagio, Italy. A Distin-



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guished Lecturer of the Organization of American Historians, he has lectured for the Renaissance Weekends. He is a Fellow of the Royal Historical Society and the Society of American Historians, a Corresponding Fellow of the Massachusetts Historical Society, a member of the American Antiquarian Society and the American Society of Church History, and a former President of the Society for Historians of the Early American Republic. He is a parishioner of both St. Alban's Episcopal Church, Westwood, California, and St. Margaret's Church, Oxford, England. Dan Howe's other books include *The Unitarian Conscience: Harvard Moral Philosophy, 1805-1861* (Harvard University Press), *The Political Culture of the American Whigs* (University of Chicago Press), *Victorian America* (University of Pennsylvania Press), and *Making the American Self* (Harvard; about to be reprinted in paperback by Oxford). He has also written some forty articles for professional journals and other scholarly publications, and over ninety book reviews. He regularly lectures all over the country to both academic and general audiences, and has run four Gilder-Lehrman summer seminars for high school teachers. The Organization of American Historians has named him one of their Distinguished Lecturers.

NEIL DONOHOE

Neil Donohoe has been Chair and Director of the Theater Division of The Boston Conservatory since 1985. He has directed throughout New England, including productions at the Charles



Playhouse in Boston, Speakeasy Stage Company of Boston, the Boston Gay Men's Chorus, Waterville Summer Music Theater in Maine, College Light Opera Company in Falmouth, Massachusetts, Keene Summer Theater, and Chiswick Park Theater in Sudbury, Massachusetts, as well as Timberlake Playhouse in Illinois, and Bill Fegan Attractions in Dallas. Mr. Donohoe was a principal singer for Light Opera of Manhattan and served as a director for the Green Mountain Guild of Vermont for several seasons and as a guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached the 1997 opening night guest Elaine Paige, and coordinated and staged performers for the nationally televised Fourth of July concerts on the Esplanade from 1998 through 2001. For The Boston Conservatory, he directed the critically acclaimed American premiere of the National Theater adaptation of *Candide*, the Boston premieres of *Side Show, The Screams of Kitty Genovese, The Captain's Daughter, The Human Comedy*, and *All Lost to Prayers,* as well as Bernstein's *Mass*, a 50th-anniversary production of *West Side Story, Sweeney Todd, Follies, A Time For Singing, The Grass Harp, Roberta,* the 1987 and 2006 productions of *Iolanthe,* the 1987 and 2005 productions of *Kismet*, the 1986 and 2000 productions of *Street Scene*, and co-directed, adapted, and produced *Die Fledermaus.* Neil co-produced the 125th Anniversary of The Boston Conservatory starring Marvin Hamlisch and Liz Callaway in 1992 and a benefit for the Fenway Community

Health Center in 1990 starring Madeline Kahn; also in 1990, he produced a Kurt Weill Festival. Neil was the Director of the Annual Vincent Show for ten years, raising money for the Women's Care Division of Massachusetts General Hospital. He is on the Board of Directors of Stage-Source of Boston and on the Board of Viewers of Speakeasy Stage Company in Boston.

MICHELLE CHASSÉ



Michelle Chassé was on scholarship at the School of American Ballet in New York City and graduated *cum laude* with a B.F.A. in Dance Performance from The Boston Conservatory, where she was the first recipient of the prestigious Ruth Sandholm Ambrose Award. Since then she has both studied and performed with ballet, concert dance, and Broadway legends from around the world. She has choreographed numerous musical theater productions at The Boston Conservatory, including its critically acclaimed productions of *Candide, The Wild Party*, *Kismet*, and the world premiere of *Heaven and Hell*. She has also performed and choreographed for the nationally recognized Boston Gay Men's Chorus. She is on the faculty of The Boston Conservatory, where she serves as Dance Instructor, Resident Choreographer, and Musical Theater Dance Coordinator. She is also a faculty member at the Jeannette Neill Dance Studio and Boston Youth Moves.

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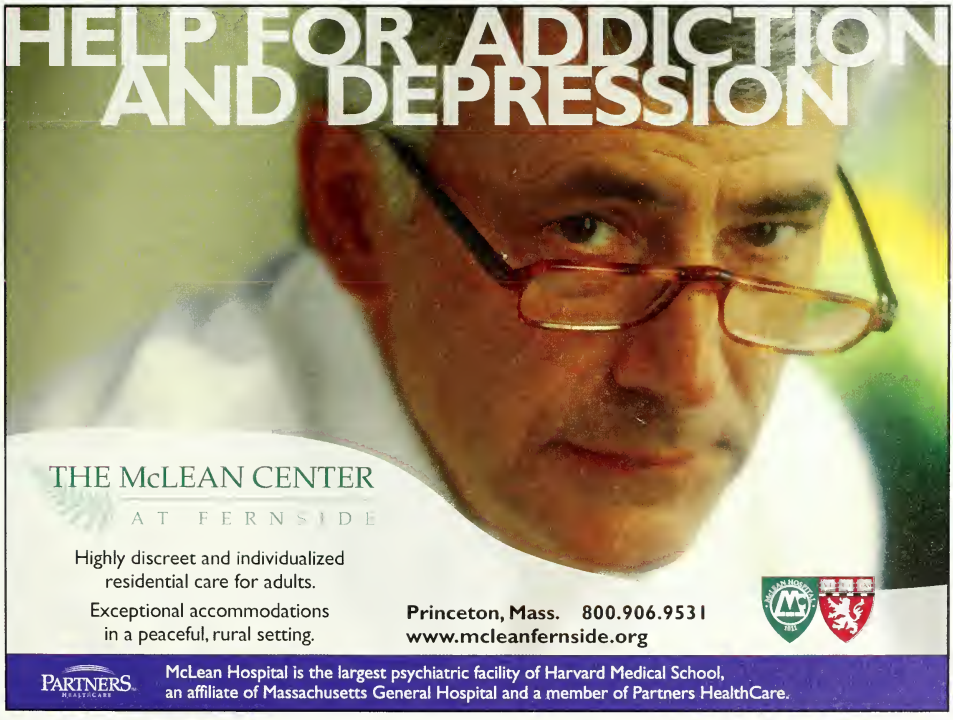
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PETER MANSFIELD



Conductor/composer/arranger/pianist Peter Mansfield has been a member of the Boston Conservatory Theater Division faculty since 2005. He is a native Bostonian, having majored in music at Harvard College where he arranged for, and directed, the world-famous Harvard Krokodiloes, as well as the renowned Hasty Pudding Theatricals. In 1981 he began his affiliation with the Boston Pops Orchestra, where he has worked under both John Williams and Keith Lockhart as pianist, arranger/orchestrator, and music coordinator of several programs of PBS's *Evening at Pops* featuring such artists as Wynton Marsalis, George Benson, Leontyne Price, Tommy Tune, and the Big Apple Circus. It was also with the Boston Pops that his original composition "Casey At The Bat" was premiered with legendary broadcaster Curt Gowdy narrating. During the 2008 Pops season, Peter served as music coordinator for the Boston Pops High School Sing-Off, arranging and orchestrating Stephen Sondheim's "Being Alive" from *Company* for winner Katie Mayhew. As vocal music coordinator of the season-long tribute to Leonard Bernstein, he created a new orchestration of the famous duet "One Hand, One Heart" from *West Side Story*. For the current season, Peter is music coordinator and arranger for the Boston Pops' "Baseball On Broadway" program. In September 1988, he became conductor and music director of *Concert On Ice*, the first-ever international tour featuring Olympic and World



Champion figure skaters in concert with major U.S. and Canadian orchestras, and for which he has conducted major ensembles coast to coast including, in a 1995 national television production, the Houston Symphony. He served as Pops Conductor of the Kansas City Symphony during the 1997-98 season, and, more recently, conducted and arranged several programs for the Hartford Symphony, as well as the Great Waters Music Festival. He has led Pops programs for the Milwaukee, New Hampshire, and Vancouver symphony orchestras as well as the Hudson Valley Philharmonic. In 2005 he began an ongoing affiliation as arranger/orchestrator for singer/songwriter Elisabeth Von Trapp, granddaughter of the legendary Captain Von Trapp of *Sound of Music* fame. He continues to compose, arrange, and conduct music for Jacques D'Amboise and the National Dance Institute in New York, Boston, and New Hampshire, an affiliation that started in 1985. In the theater world, Peter Mansfield has served as music director/conductor and arranger for several regional and New York equity productions, as well as the legendary MUNY summer theater in St. Louis. At Boston Conservatory, he served in that capacity for the 2007 world premiere of *Heaven and Hell*.

ZEIDWIG

Not since Dudley Moore climbing a hill in the movie *10* has such comic genius been exemplified as by ZeidwiG—the modern everyday "man in trouble" just trying to get the job done.



ZeidwiG is someone we can all identify with, only he also brings to the table an unparalleled combination of musical virtuosity as a concert pianist and a unique sense of comedic timing. This duality was expressed early on when he was originally headed toward a professional baseball and ski-racing career, and turned out to be great preparation for his entertainment career. In the tradition of Borge, Chaplin, and Keaton, ZeidwiG has earned enormous critical acclaim throughout the world, not only as a concert pianist, but also as a comedian and subsequently as a composer. Global enthusiasm for his work has played a role in encouraging ZeidwiG to pursue new avenues of expression. His first play, *The Debut*, includes original compositions entitled "Rainbow Concerto" and "Colors of Hope." Both works attracted considerable attention in the music world and led to *The Debut*'s concert hall premiere at Harvard University in 2003. His first original film shorts, *Baroque* and *The Practice Session*, have been broadcast by PBS on six continents and continue to be seen worldwide. In addition, ZeidwiG has appeared in over 100 prime time television shows and as a headliner in Las Vegas and Atlantic City. In addition, he has performed both nationally and internationally for such corporate giants as Westinghouse, Hewlett-Packard, Phillips Corporation, and IBM. After several sold-out performances at Carnegie Hall, ZeidwiG has also enjoyed recent successes with major symphony orchestras both as a concerto soloist and comedian. Still skiing and playing baseball, ZeidwiG currently resides in New York.

CHRIS BOTTI



Trumpeter/composer Chris Botti is one of the most popular touring and recording artists in the world. His aesthetic marries the atmospheric quality of jazz with the textures and melodies of some of today's pop/rock innovators. Since the release of his first solo album in 1995, he has created a series of recordings which have made him a virtual genre-of-one in the realm of adult contemporary jazz/pop. Through his singular combination of lush tonal musings and thoughtful improvisations, Botti has earned both critical acclaim and mainstream appreciation for a succession of best-selling albums including *When I Fall In Love* (2004), *To Love Again: The Duets* (2005), *Chris Botti Live with Orchestra & Special Guests* (2006), and *Italia* (2007). A native of Oregon, Mr. Botti spent two years of his childhood growing up in Italy. His earliest musical influence was his mother, a classically trained pianist and part-time piano teacher. He began playing trumpet at age nine and, after hearing a recording of Miles Davis playing "My Funny Valentine," he realized the instrument was his key to "doing something meaningful with my life." He pursued his music studies with a succession of outstanding teachers including Woody Shaw. In the studio and on stage, Chris Botti has worked with such leading singer-songwriters as Paul Simon, Joni Mitchell, and Sting as well as renowned film composer John Barry, among others. As a sideman, he has appeared on dozens of albums, compilations, and soundtracks. His association with Sting—who appeared on Botti's *To Love Again* and *When I Fall In Love*—dates back to 1999, when the trumpeter joined the pop legend's band as featured soloist on the "Brand New Day" tour, which lasted two years. His second PBS special, *Chris Botti In Boston*, was filmed with Keith Lockhart and the Boston Pops in September 2008 and released on CD, DVD, and Blu-ray in March 2009, featuring guest artists Sting, Lucia Micarelli, John Mayer, Josh Groban, Katharine McPhee, Yo-Yo Ma, Steven Tyler, and Sy Smith.



ROBERT A. MUH



Robert A. Muh is a proud member of the Massachusetts Institute of Technology Class of 1959. He has served the MIT Alumni Association as its president in 1992-93 and is now a life member of the MIT Corporation. He is also a trustee of the Napa Valley Opera House. Bob serves as the chief executive officer of Sutter Securities Incorporated, of which he is also the co-founder.

JENNIFER LAI



Originally from Honolulu, Hawaii, Jennifer Lai began her musical studies on the piano at the age of four, studying primarily with Ann Tanabe. At the age of six, Jennifer began playing the violin, and was soon participating in her school orchestra as well as in Hawaii's Youth Symphony program. Her musical talents have been recognized within the state of Hawaii, where she placed in several local music competitions. She also had the opportunity of representing the state of Hawaii at the Music Teachers National Association Yamaha Piano Competition, Southwest Division, where her performance earned an honorable mention. Since coming to MIT, Jennifer has studied piano with David Deveau as a participant in the Emerson Scholarship Program for Music Studies and has performed numerous solo and chamber music programs at the Institute. In May 2008 Jennifer appeared as soloist with the MIT Symphony Orchestra and received the Margaret and Ragnar Naess Award for outstanding instrumental performance. In 2008-09 she was awarded an Emerson Fellowship, which provides complete financial support for her musical studies at MIT. Currently a rising junior, Jennifer is pursuing a degree in biological engineering and a minor in music.

JAMES KIM



Fifteen-year-old James Jeonghwan Kim was born in Seoul, Korea. In January 2001 he came to the United States with his family and one year later began cello lessons at the Indiana University String Academy. With a great love for music, he won a local youth orchestra concerto competition at age eleven, performing Haydn's Cello Concerto in C. James has participated in master classes and taken lessons with Janos Starker, Aldo Parisot, Myung Wha Chung, Gary Hoffman, Csaba Onczay, Richard Aaron, Jian Wang, Sharon Robinson, and Jeffrey Solow. James Kim was a first prize winner in the 2009 BSO Concerto Competition, in which he performed Tchaikovsky's *Rococo* Variations. He also took first prize in the 2006 David Popper International Competition in Hungary as a participant in the junior division. This year he was awarded second prize at the Blount-Slawson Concerto Competition in Montgomery, Alabama. Selected by Korea's KUMHO Cultural Foundation for the Young Prodigy Program, James gave a recital last summer. He studies with Laurence Lesser at the New England Conservatory, is a cellist in the Youth Philharmonic Orchestra at NEC Preparatory School, and participates in chamber music programs at Walnut Hill School, where he is in tenth grade.



CHARLES FLOYD

Born in Chicago, Charles Floyd has been heard in concert with more than 500 orchestras since 1991, during which time his work at the podium caught the special attention of conductors James DePreist and Seiji Ozawa. His appearances include performances with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, San Francisco, and Baltimore. He has also appeared with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, and the London Philharmonic. He made his Brooklyn Philharmonic debut at Carnegie Hall in July 2004. A regular guest conductor of the Boston Pops for fifteen years, he leads the annual "Gospel Night at Pops" at Symphony Hall, a program that features orchestral classics as well as a 120-voice gospel chorus. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Chris Botti, Stevie Wonder, Wynonna Judd, and William Warfield. In 1998 he was music director for the nationally broadcast PBS holiday special, *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. In July 2005 he conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the composer.



"Hope For The World" Tour

Hi, I'm Edwin Hawkins and I want to see you at our "Hope For The World" Tour, Celebrating 40 Years of "Oh Happy Day," with The New Edwin Hawkins Singers, coming to your city. Dates to be announced; visit www.myspace.com/EdwinHawkins for further information.

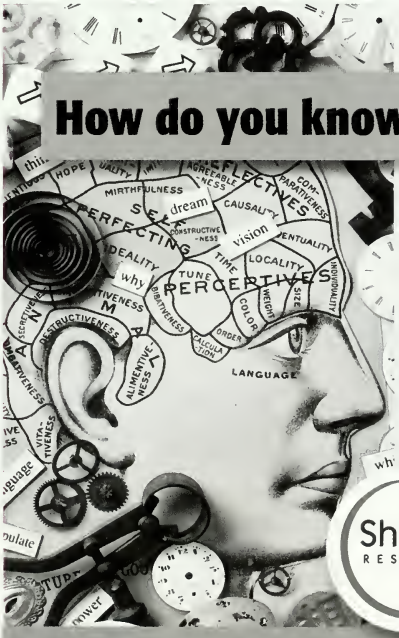
I want to invite pastors, clergy, and bishops to come. And together we'll be praying for our President Barack Obama and the leaders of the world.

We're instructed not to criticize but pray for those in authority (1 Timothy 2:1-3).

EDWIN HAWKINS



A trailblazing force behind the evolution of the contemporary Gospel sound, Edwin Hawkins remains best known for his 1969 classic "Oh Happy Day," one of the biggest gospel hits of all time and a major pop radio smash as well. Born in Oakland, California, in 1943, he began singing in his church youth choir while still a toddler, and by age five was playing piano; just two years later, he assumed full-time piano accompaniment duties for the family gospel group, which made its recorded debut in 1957. A decade later, Edwin Hawkins and Betty Watson co-founded the Northern California State Youth Choir, drawing on the finest soloists from throughout the Bay Area to build the 50-member ensemble, which soon entered the studio to cut the 1968 LP *Let Us Go Into the House of the Lord*, its modern, R&B-influenced production pointing the way to a new era in gospel recording. Among the highlights of *Let Us Go Into the House of the Lord* was the track "Oh Happy Day," which unexpectedly found a home on underground FM play lists across San Francisco; the single soon began earning airplay on mainstream R&B and pop outlets across the country, and in the spring of 1969 it reached the U.S. Top Five on its way to selling an astounding seven million copies and taking home a Grammy Award. At this time the choir was rechristened the Edwin Hawkins Singers, although the featured voice on "Oh Happy Day" belonged to singer Dorothy Combs Morrison, who soon left the group in pursuit of a solo career. In 1970 the ensemble made a return appearance on the pop charts in support of



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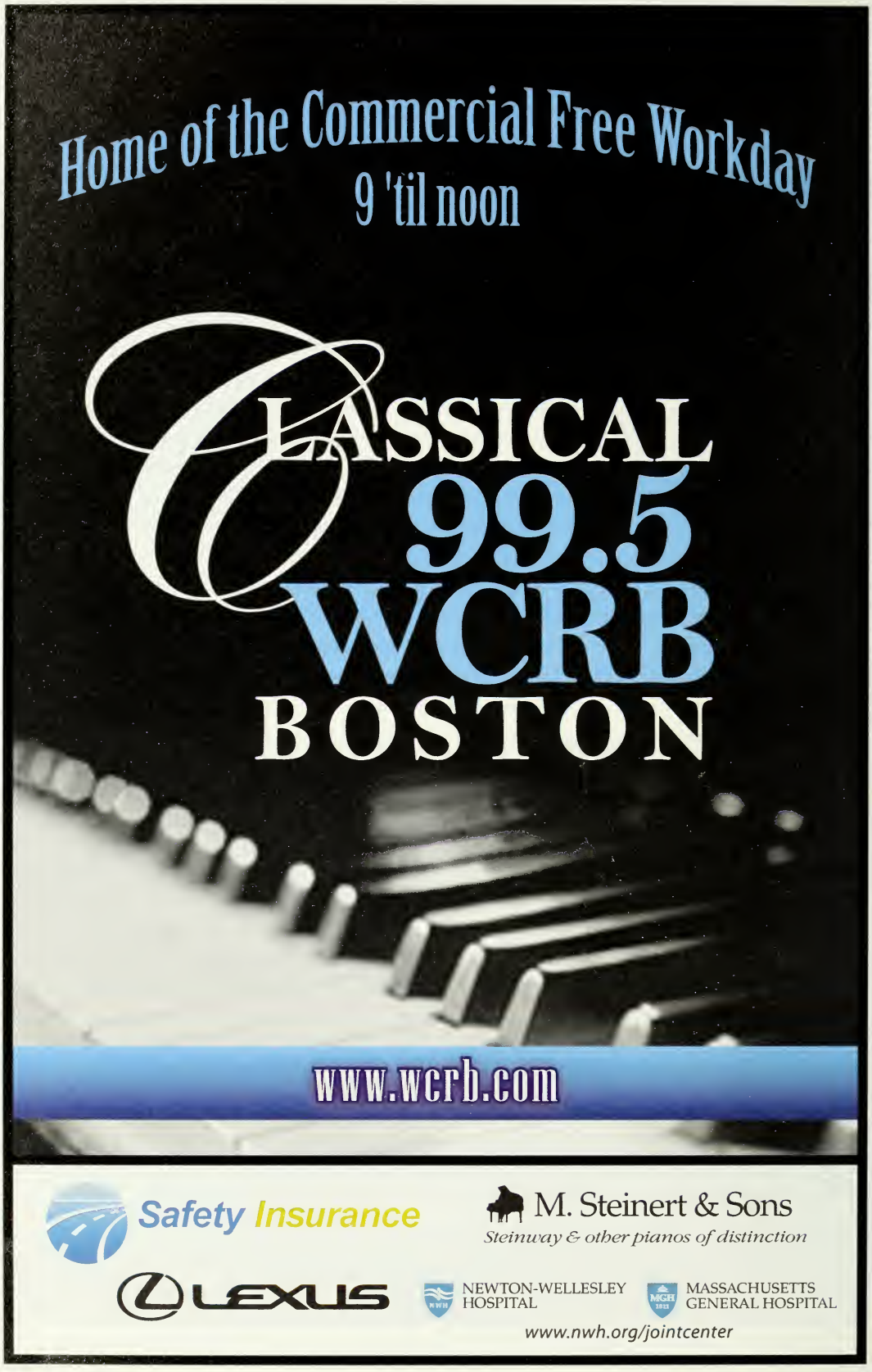
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Melanie on her hit "Lay Down (Candle in the Wind)." Edwin Hawkins remained a critical favorite, and in 1972 the Singers won a second Grammy for *Every Man Wants to Be Free.* Recording prolifically throughout the remainder of the decade, they won a third Grammy in 1980 for *Wonderful* and, three years later, a fourth for *If You Love Me.* In 1982 Edwin Hawkins founded the Edwin Hawkins Music and Arts Seminar, an annual week-long convention that offers workshops exploring all facets of the gospel industry and culminating each year with a live performance by the assembled mass choir. The 2002 Love Fellowship Mass Choir included hundreds of representatives from the United States, Europe, and Japan.

WALTER HAWKINS

Bishop Walter Hawkins is free. *A Song in My Heart,* his new album, denotes his long-prayed-for musical emancipation. Inspired by his undying reverence for God, Hawkins uses all of God's sonic possibilities, which have been laid at his feet. In staying true to his musical past, which included listening to a wide gamut of music, Walter Hawkins dexterously uses the up-tempo excitement of Latin music, the subtleties of jazz scatting, the splendor of classical strings, the wisdom of harmonica, the youthful energy of hip hop, and the intensity of dance music, bringing *A Song in My Heart* to a ground-breaking plateau. After thirty years of being recognized by his peers with nominations and wins from the Grammy, Dove, GMWA, and Stellar awards, he has also worked with a broad range of artists, from the worlds of R&B (Jeffrey Osborne), rock (Van Morrison), jazz (Lee Oskar), and dance music (the late Sylvester). In addition, Hawkins has worked with all of the Gospel greats, including Shirley Miller and Tramaine and Edwin Hawkins. His name has become synonymous with the consummate behind-the-scenes producer, choir director, and consistent featured vocalist. Selections on *A Song in My Heart* , his debut as a solo artist, include the Latin-tinged title track, the introspective "Ever Loving Father" (his own personal favorite), the soulful "We Sing Praises," "Faithfully," "Wanna Say Thank You," "A Prayer Away," the ballad "For Who You Are," "Give It To Jesus," "Agree," and a tribute to the Staple Singers, aptly named "Help Me Jesus." Working on the music and production of the album was famed string arranger and composer Jeremy Lubbock (Barbra Streisand, Joni Mitchell, Celine Dion, BeBe and CeCe Winans, Baby Face). A Grammy award-winner, Walter Hawkins has also garnered nine Grammy nominations, three Dove Awards, several Gospel Music Workshop Of America (GMWA) awards, and numerous Stellar Award nominations and lifetime achievement recognition. Bishop Walter Hawkins serves as pastor of and runs the nearly 2500-member Love Center Ministry, with speaking, singing, and guest pastor invitations coming in from all over the world. Living remotely with his two sisters, he spends his spare time reading the bible on his 20-acre estate outside of Oakland, California. For more information visit www.walterhawkins.org or www.codarecordsllc.org.



BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the fifteenth time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

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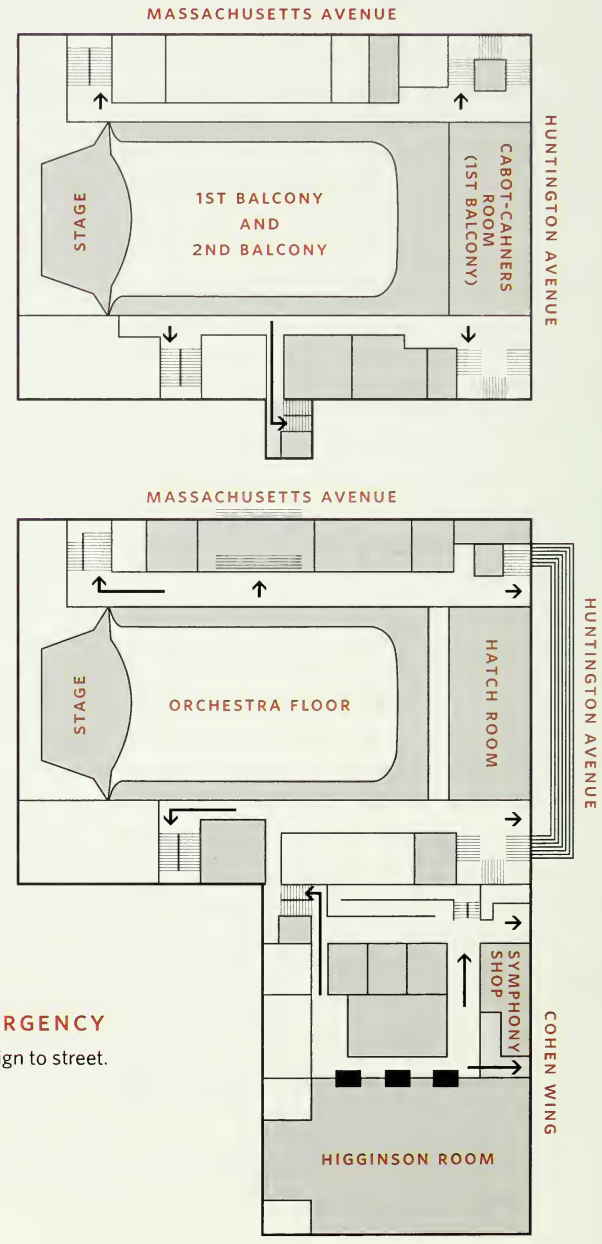
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Titian, *Venus with a Mirror* (detail), about 1555. Oil on canvas. National Gallery of Art, Washington, Andrew W. Mellon Collection 1937.1.34. Image courtesy of the Board of Trustees, National Gallery of Art, Washington.

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

SPECIAL FOCUS EXHIBIT: MASSACHUSETTS AVENUE CORRIDOR

MIT and the Apollo Lunar Landing

This summer marks the 40th anniversary of the first moon landing! In June the Massachusetts Institute of Technology will host a major celebration to honor those who made Apollo a success and to look forward to the greatest challenges and opportunities of our future. The celebration includes a series of three Boston Pops concerts, June 11-13, 2009, here at Symphony Hall. In collaboration with the MIT Museum, the Boston Pops presents a unique display of original artifacts and images that showcase MIT's pioneering work in both aeronautics and space. The exhibit is supplemented with space-related materials from the BSO Archives. The Boston Pops is grateful to the staff of the MIT Museum for making it possible to display these one-of-a-kind materials here at Symphony Hall!

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday was December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)
John Williams with C-3PO during Williams's inaugural season as conductor of the Boston Pops, 1980 (photograph by Janet Knott)

KEITH LOCKHART





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his tenure, he has conducted the Boston Pops in more than 1,000 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists including Chick Corea, Dianne Reeves, Guster, My Morning Jacket, and Natalie Merchant. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music,* as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off, performing competitions that have offered talented singers throughout Massachusetts and the United States an opportunity to perform with the Boston Pops at Symphony Hall and the July 4 concert on Boston's Charles River Esplanade. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. From Hollywood and Broadway stars Sarah Jessica Parker, Nathan Lane, Martin Short, Mandy Patinkin, and Jason Alexander to popular singers k.d. Lang, Barry Manilow, Celine Dion, Elvis Costello, and Patti LaBelle, to jazz and American songbook legends Barbara Cook, Terence Blanchard, Natalie Cole, and Mel Tormé, to classical favorites Dawn Upshaw and Gil Shaham, Keith Lockhart has brought many of the great musicians and entertainers of our day to the Pops stage. He is loved by audi-

ences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music for which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops's first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Boston Pops Recordings are available at bostonpops.org. Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as *Evening at Pops*, one of PBS's longest-running shows (1970–2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," featuring performance footage culled from more than 35 years of *Evening at Pops* programming, highlighted some of the most popular moments from past programs. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concludes his tenure there after the current season. Visit keithlockhart.com for further information.

JOHN WILLIAMS





In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 35-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich* and *Catch Me If You Can*. He composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971 he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards and 45 Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. More recently, he composed the themes for *NBC Nightly News*, NBC's *Meet the Press*, and a new theme for PBS's *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra.

In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany Steven Spielberg's film *The Unfinished Journey*, was premiered in Washington, D.C., on New Year's Eve 1999. His orchestral work "Soundings" was performed at the opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006 Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Boston College, Boston University, the New England Conservatory of Music, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a Kennedy Center Honor recipient in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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Douglas Yeo ‡
Angel Subero §

tuba

Mike Roylance

timpani

Timothy Genis

percussion

J. William Hudgins
Frank Epstein
W. Lee Vinson
James Gwin

harp

Ann Hobson Pilotº
Ina Zdorovetchi §

rhythm section

James Gwin–drums
Bob Winter–piano

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating
§ substituting
‡ on sabbatical leave
º on leave

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A BRIEF HISTORY OF THE BOSTON POPS





The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class…" So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (left)
Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)



has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to

Opening Night at Pops 2005, with special guest Lou Rawls (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)



organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.



Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were

Arthur Fiedler in the 1970s (top)
A newspaper sketch of a Pops concert in the early years, from the BSO Archives (bottom)



nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his long-time associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

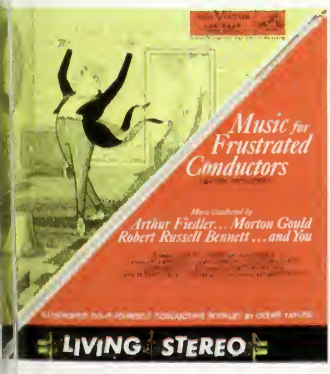
Having surpassed the milestone of his 1,000th Boston Pops concert, Keith Lockhart is now in his fifteenth season as Boston Pops Conductor. He has made 66 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and

John Williams returns this season for several concerts devoted to film music



recorded eleven albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*.

Highlights of the 2009 season include Opening Night at Pops featuring the legendary singer Barbara Cook; concerts celebrating "America's Favorite Pastime" and featuring music from the Pops' newest CD, *The Red Sox Album*; a tribute to the groundbreaking Ballets Russes; the return of jazz artist John Pizzarelli, this time joined by innovative cellist Maya Beiser; 100th-birthday salutes to beloved Boston Pops Associate Conductor Harry Ellis Dickson and to "The King of Swing," Benny Goodman; acclaimed vocalist Linda Eder singing Judy Garland favorites; and a concert marking the 40th anniversary of the Apollo 11 moon landing. Famed director Stanley Donen joins John Williams for Film Night concerts showcasing great Hollywood musicals; Michael Feinstein returns with *The Sinatra Project* under Erich Kunzel's direction; Michael Cavanaugh (star of Broadway's *Movin' Out*) performs Billy Joel songs under guest conductor Steven Reineke; and Edwin Hawkins joins conductor Charles Floyd for this year's Gospel Night. In describing this Pops season, Keith Lockhart commented, "As we look forward to the Boston Pops' milestone 125th season next year, we will focus on what has been one of my most important artistic missions: to reinvigorate and refresh the Pops experience for today's audiences. We are committed to keeping the Pops as vital today as it has been throughout its celebrated history—a musical treasure whose influence extends far beyond the borders of its birthplace."







Keith Lockhart has led more than 1,000 Boston Pops concerts as Boston Pops Conductor (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

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10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
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John Oliver, conductor

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Tuesday evening, June 9, 2009, at 8

KEITH LOCKHART conducting

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John Oddo, music director and piano • David Fink, bass • Clint de Ganon, drums

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Wednesday evening, June 10, 2009, at 8

KEITH LOCKHART conducting

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Polonaise from *Eugene Onegin* — Tchaikovsky

Spaghetti Western for English horn and orchestra — Daugherty
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Can't Be Gone Long — Middleton-Hollenbeck
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Presenting
LINDA EDER

John Oddo, music director and piano • David Fink, bass • Clint de Ganon, drums

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Thursday evening, June 11, 2009, at 8

KEITH LOCKHART conducting

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MIT GIANT LEAPS

Celebrating the 40th Anniversary of the Apollo 11 Moon Landing

Opening fanfare from *Also Sprach Zarathustra* — Strauss

Blue Danube Waltzes, Op. 314 — J. Strauss, Jr.

Excerpts from *The Planets* — Holst
Mars—Venus—Uranus—Jupiter
BUZZ ALDRIN, narrator

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Videos produced and directed by José Francisco Salgado, PhD
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Excerpts from *Close Encounters of the Third Kind* — Williams

Flight, from *American Journey* — Williams
World premiere film "Eye Turned Skyward" by Susan Dangel and Dick Bartlett

Theme from *Star Trek* (1966-1969) — Courage

End credits from *Star Trek* (2009) — Giacchino

Main Title from *Star Wars* — Williams

Howlin' at the Moon: A Moon Tune Sing-Along — arr. Mansfield
(debut performance)
Blue Moon—It's Only a Paper Moon—Moon River—
Fly Me to the Moon—Moondance—Bad Moon Rising—
When You Wish Upon a Star

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Friday evening, June 12, 2009, at 8

KEITH LOCKHART conducting

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Celebrating the 40th Anniversary of the Apollo 11 Moon Landing
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Opening fanfare from *Also Sprach Zarathustra* — Strauss

Excerpts from *The Planets* — Holst
Mars—Venus—Jupiter
Videos produced and directed by José Francisco Salgado, PhD
Executive producers Adler Planetarium and Vectors & Pixels Unlimited

Howlin' at the Moon: A Moon Tune Sing-Along — arr. Mansfield
Blue Moon—It's Only a Paper Moon—Moon River—
Fly Me to the Moon—Moondance—Bad Moon Rising—
When You Wish Upon a Star

INTERMISSION

Take Me Out to the Ball Game

The Star-Spangled Banner — Smith/Key-Bass

The National Game — Sousa

Suite from *The Natural* — Newman

Take Me Out to the Ball Game — Norworth/Tilzer-Chase

I'm Shipping Up to Boston — Dropkick Murphys/Guthrie-Hollenbeck

INTERMISSION

This Is My Country	Raye/Jacobs-Bass
The Pledge of Allegiance OLADUNNI OLADIPO, vocalist	Hochman-Hochman
Flight, from *American Journey* New film "Eye Turned Skyward" by Susan Dangel and Dick Bartlett	Williams
Adagio for Strings	Barber
Battle Hymn of the Republic	Steffe/Howe-Wilhousky
Patriotic Sing-Along America—America the Beautiful—Yankee Doodle—The Yankee Doodle Boy—You're a Grand Old Flag—God Bless America	arr. Hayman

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To mark opening day 2009, WCVB Channel 5's nightly newsmagazine Chronicle teamed up with the Boston Pops and the Red Sox to produce a rollicking video set to the Pops' new arrangement of the Dropkick Murphys' "I'm Shipping Up to Boston." Award-winning videographer/editor Art Donahue brings the music to life with scenes of Boston from Chronicle's extensive library of high definition footage and NESN provided the exciting championship plays from Fenway Park including, of course, Jonathan Papelbon's now famous jig.

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Opening fanfare from *Also Sprach Zarathustra* — Strauss

Excerpts from *The Planets* — Holst
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Videos produced and directed by José Francisco Salgado, PhD
Executive producers Adler Planetarium and Vectors & Pixels Unlimited

Howlin' at the Moon: A Moon Tune Sing-Along — arr. Mansfield
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THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

The Star-Spangled Banner USS CONSTITUTION COLOR GUARD	Smith/Key-Bass
This Is My Country	Raye/Jacobs-Bass
The Pledge of Allegiance OLADUNNI OLADIPO, vocalist	Hochman-Hochman
Flight, from *American Journey* New film "Eye Turned Skyward" by Susan Dangel and Dick Bartlett	Williams
Adagio for Strings	Barber
Battle Hymn of the Republic	Steffe/Howe-Wilhousky
Patriotic Sing-Along America—America the Beautiful—Yankee Doodle—The Yankee Doodle Boy—You're a Grand Old Flag—God Bless America	arr. Hayman

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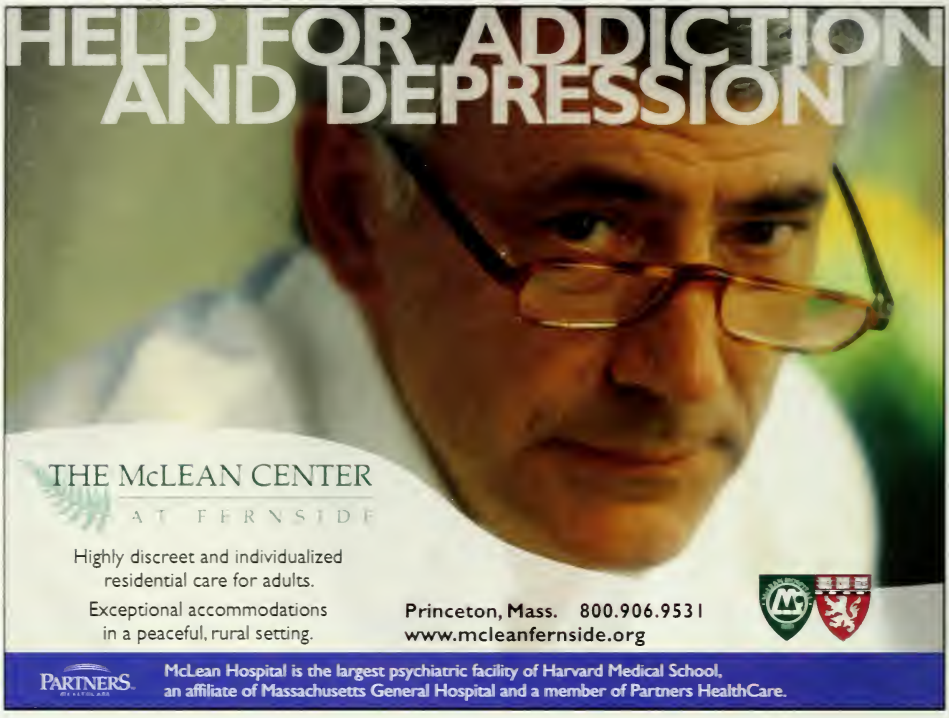
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ROBERT SHEENA

Since 1994 Robert Sheena has been the principal English horn player of the Boston Symphony Orchestra and Boston Pops Orchestra. As a result of his mastery of his instrument, Mr. Sheena has been honored with several premieres and appearances as soloist with both the BSO and BPO, garnering critical and audience acclaim. He was a featured soloist in André Previn's *Reflections* (BSO, 1996) and Aaron Copland's *Quiet City* (BSO and BPO, 2000). In 1999 and 2007 he performed the solo English horn in Sibelius's *Swan of Tuonela* in BSO subscription concerts at Symphony Hall. Gabriel Gould's *Watercolors* (1998) and William Pfaff's *During Wind and Rain* (2005) are works that were commissioned expressly for him, by David Alan Miller and the Albany Symphony, and Adam Grossman and the Master Singers of Lexington, respectively. In 1998 he gave the world premiere of Daniel Pinkham's *Odes* for English horn and organ at the American Guild of Organists convention. More recently, Marti Epstein has written two works for him: *Quartet* (for the inauguration of Karen Zorn as the President of the Longy School of Music in 2007) and *Bloom*, which he premiered with the Boston Conservatory Wind Ensemble earlier this year. Mr. Sheena is on the oboe and English horn faculties of Boston University, the Boston Conservatory, and the Longy School of Music. An alumnus of the Tanglewood Music Center, he now works with TMC Fellows, coaching chamber music and giving master classes at Tanglewood. Along with BSO principal oboe John Ferrillo, he co-directs an intensive two-week summer workshop for young oboists at the Boston University Tanglewood Institute. Prior to joining the BSO, Robert Sheena performed frequently as an extra with the Chicago Symphony Orchestra. From 1987 to 1991 he was assistant principal oboe and solo English horn with the Hong Kong Philharmonic Orchestra and with the San Antonio Symphony from 1991 to 1994. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University. He has studied the oboe intensively with such masters of the instrument as Ray Still, Grover Schiltz, William Banovetz, John Mack, and Marc Lifschey.


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LINDA EDER

Linda Eder has captivated audiences across the country with a versatile style and repertoire that covers standards, Broadway, jazz, pop, and country. With ten solo albums and five cast recordings to her credit, she continues to expand her range. Born in Brainerd, Minnesota, Linda was exposed to many different types of music by her immigrant parents, including pop, country, classical, and music native to her parents' home countries of Austria and Norway. Her earliest vocal influence was Judy Garland; others included soprano Eileen Farrell and Barbra Streisand. After high school, Linda worked in Minneapolis clubs, where the busy performing schedule provided valuable training. By age 25 she headlined her own show at Harrah's Casino in Atlantic City, and in 1987 she had an unprecedented 12-week run on the television show *Star Search*. That success led to the leading role of Lucy Harris in the 1990 Broadway-bound musical *Jekyll & Hyde*. She played Lucy for over 900 performances across the United States before arriving on Broadway in 1996, where she remained for 16 months and won a Drama Desk Award. The mainstay of Linda Eder's career, however, remains the concert stage. Over the years, passionate fans have packed concert venues from the Greek Theater in Los Angeles to New York's Radio City Music Hall, Gershwin Theater, Palace Theater, and four sold-out shows at Carnegie Hall. Her concerts have been televised on Bravo and PBS, and she created and hosted a primetime television special, "Trail Mix," for Animal Planet. She has been profiled on Bravo, appeared in televised concerts of the Songwriters' Hall of Fame, and in Julie Andrews' "Leading Ladies of Broadway," and has appeared with David Letterman, Regis and Kathy Lee, and Rosie O'Donnell. Her powerful rendition of the song "Gold" was part of the opening ceremonies at the 2002 Winter Olympics. Her tenth solo album, *The Other Side of Me*, includes mostly original songs in the pop/country genre, more closely reflecting her offstage persona. "The Other Side of Me" concert, introduced in 2008 and an addition to an already busy schedule, features a brand new band with lots of guitars, fiddle, plenty of grooves and vocal harmonies, and Linda playing her own guitar. Her standards/Broadway show "An Evening With Linda Eder" is regularly presented at venues across the country, and "Two For the Road" teams her with friend Michael Feinstein. She balances her performing by keeping concerts to a minimum so that she is home as much as possible for her son Jake. Aside from music and family, Linda has a lifelong love of animals, and, with the help of her fans, continues to raise money for the animal sanctuary Pets Alive. She has made multiple Boston Pops appearances since her debut in 2000.

FIDELITY FUTURESTAGE PERFORMERS

Chris Middleton is a junior at Boston Latin School. His father is in a band called Firefly, and his mother, a vocalist and flautist, attended Berklee College of Music. In addition to playing various instruments and singing, Chris has composed more than 30 songs, with more in the works. He enjoys playing songs with lyrics that draw from life, including "Happy Ending" by Mika and "Make You Feel My Love" by Adele and is inspired by Ben Folds' skills and his ability to take risks and create melodies. Chris credits his teacher, Will Fickes, for pushing him to work hard. Chris hopes to work as a professional singer/songwriter and study international relations and linguistics.

B. Kim (violin, Grieg Quartet) is a freshman at Boston Latin School and discovered classical music at just three years of age. She remembers hearing Elgar's *Salut D'Amour* and asking her parents if she could learn to play. After beginning violin studies, she joined the Boston Youth Symphony Orchestra in the third grade. B.'s musical inspirations include Leonard Bernstein (who also went to Boston Latin) and Itzhak Perlman. She credits her music teacher, John Holland, for helping her see things in new ways. B. feels it is too early to tell where the future will take her, but she is thinking about studying literature, law, or business. She is excited to work with Keith Lockhart.

Tadesh Inagaki (violin, Grieg Quartet) is a junior at Boston Latin School and started playing violin when he was ten years old, after seeing a performance by Ricardo Slevira. He told his mom that he wanted to play the violin like Mr. Slevira, so she called him and arranged private lessons. Tadesh is still studying with Ricardo Slevira, a teacher at Boston Latin. His parents are very supportive of his playing. Juggling music, stage acting, and schoolwork, Tadesh finds solace in violin practice. He is considering Columbia or another big city school for college. While he wants to stay involved in music and theater, he plans to study physics and English.

Allyn Hayes McCourt (viola, Grieg Quartet), a junior at Boston Latin School, started playing violin and singing in the second grade, studying with Loren Pearson. During his first year at Boston Latin School, he picked up the viola. A few days prior to auditions, a space opened up in the Grieg Quartet. Allyn, who had considered entering as a vocalist, jumped at the opportunity to join the group. Currently working as the English music director at Our Lady of Lourdes, he is learning piano and cello, and has been performing musical theater since he was a young boy. He plans to major in music with a focus on vocal performance and is considering the Boston University Opera program and New England Conservatory.

Christopher Nguyen (cello, Grieg Quartet) started playing violin in the seventh grade, but switched to cello after seeing other students playing it. He loves the excitement of performing. Christopher sees each performance as a chance to share his appreciation for classical music with the audience. He likes how the music community thrives on friendly competition and believes being with passionate musicians pushes him to perform at a higher level. In the future, Christopher is considering a music minor and hopes to join a college orchestra. He would also like to perform as part of an orchestra and teach lessons on the side.



BUZZ ALDRIN

Buzz Aldrin was born in Montclair, New Jersey, on January 20, 1930. His mother, Marion Moon, was the daughter of an Army Chaplain. His father, Edwin Eugene Aldrin, was a Colonel in the Air Force, a ScD from the Massachusetts Institute of Technology (MIT), and an aviation pioneer. Buzz graduated third in his class, with a BS in mechanical engineering, from the US Military Academy at West Point. Joining the Air Force, he flew F86 Sabre Jets in 66 combat missions in Korea, shot down two MIG-15s, and was decorated with the Distinguished Flying Cross. After a tour of duty in Germany flying F100s, he earned his doctorate of science in astronautics at MIT and wrote his thesis on Manned Orbital Rendezvous. Selected by NASA in 1963 into the third group of astronauts, Aldrin was the first with a doctorate and became known as "Dr. Rendezvous." The docking and rendezvous techniques he devised for spacecraft in Earth and lunar orbit became critical to the success of the Gemini and Apollo programs, and are still used today. He also pioneered underwater training techniques, as a substitute for zero gravity flights, to simulate spacewalking. In 1966, on the Gemini 12 orbital mission, Buzz performed the world's first successful spacewalk, overcoming prior difficulties experienced by Americans and Russians during extra-vehicular activity (EVA), and setting a new EVA record of 5 1/2 hours. On July 20, 1969, Buzz and Neil Armstrong made their historic Apollo 11 moonwalk, becoming the first two humans to set foot on another world. They spent 21 hours on the lunar surface, an endeavor witnessed by an estimated 600 million people—the world's largest television audience in history. Upon returning, Buzz received the Presidential Medal of Freedom and embarked on a 45-day international goodwill tour, during which he received distinguished awards from 23 other countries. Named after Buzz are Asteroid "6470 Aldrin" and the "Aldrin Crater" on the moon. Buzz and his Apollo 11 crew have four "stars" on each corner of Hollywood and Vine streets on the Hollywood Walk of Fame. Since retiring from NASA and the Air Force, Col. Aldrin has remained at the forefront of efforts to ensure America's continued leadership in human space exploration. He devised a master plan for missions to Mars known as the "Aldrin Mars Cycler"—a spacecraft system with perpetual cycling orbits between Earth and Mars. Dr. Aldrin has received three US patents: for his schematics of a modular space station, Starbooster reusable rockets, and multi-crew modules for space flight. He founded Starcraft Boosters, Inc., a rocket design company, and the ShareSpace Foundation, a nonprofit devoted to advancing space education, exploration, and affordable space flight experiences for



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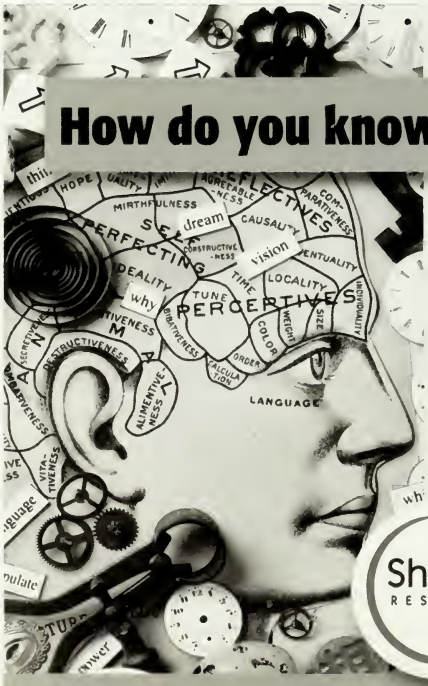
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all. Buzz also promotes his Rocket Hero brand launched in 2008 through his newest entity, StarBuzz LLC. Dr. Aldrin has penned a new autobiography, *Magnificent Desolation*, to be published by Harmony Books, a division of Crown Publishing, in July 2009. He continues to inspire today's youth with his illustrated children's books: *Reaching for the Moon*, a *New York Times* best-seller, and 2009's *Look to the Stars*. He has also authored two space science-fact-fiction novels: *The Return* and *Encounter with Tiber*. His non-fiction works include the best-seller *Men from Earth*, and an early 1970s autobiography, *Return to Earth*. On Valentine's Day 1988, Buzz married Lois Driggs of Phoenix, Arizona. She is a Stanford University graduate, an active community leader in Southern California, and co-chairman of StarBuzz Enterprises. Their combined family includes six adult children from previous marriages and one grandson.

BOSTON CHILDREN'S CHORUS
ANTHONY TRECEK-KING, ARTISTIC DIRECTOR

The Boston Children's Chorus (BCC) is a multi-racial, multi-ethnic arts education organization that purposefully unites area children aged seven to eighteen across differences of race, religion, and economic status. Through intensive choral training and high-profile public performance experiences, the members learn discipline, develop leadership skills, and proudly represent the city of Boston as ambassadors of harmony. The chorus was founded in 2003 by Hubie Jones, whose vision was to inspire diverse audiences with the power of children singing, both through their sound and in their message. The BCC substantially subsidizes its tuition costs to keep its programs open to all, offering scholarship assistance so that no child who loves to sing will be turned away for financial reasons. Through key partnerships and collaborations with dozens of community-based organizations, schools, arts organizations, and religious institutions, the BCC is determined to create a lasting social and cultural legacy for the children, families, and communities of Greater Boston. The Boston Children's Chorus presents over 50 performances each season in a wide range of public and private events in Boston and beyond. These performances have included the 2007 nationally televised Boston Pops July 4th Celebration on the Esplanade, tours to Mexico, Japan, Chicago, and Oregon, the inauguration of Governor Deval Patrick, and collaborations with such ensembles as the Boston Classical Orchestra, Boston Modern Orchestra Project, Emmanuel Music, American Boychoir, Boston Youth Symphony Orchestras, Soweto Gospel Choir, Chicago Children's Choir, and the Young People's Chorus of New York City. The chorus has sung the national anthem for opening home games of the New England Patriots and the Boston Red Sox, for royalty such as HRM Princess Caroline and HM King Abdullah II of Jordan, as well as at local shelters, senior housing, and religious institutions. Appearances on local and national television and radio include WABC's *Good Morning America*, WBUR's *Here & Now*, NPR's *Morning Edition* and *From the Top*, and WBZ-TV's *Urban Update*. BCC's signature event, the annual Martin Luther King, Jr. Concert, televised live on Boston's WCVB-TV for the past several years, was syndicated and broadcast nationally for the first time in 2009 to an estimated five million viewers. This concert is becoming New England's—and the nation's—tradition for celebrating the legacy of Dr. King on his national holiday.



TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with the BSO at Symphony Hall, the chorus performs Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine conducting, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with James Levine and the Boston Symphony Orchestra, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. In 2008 at Tanglewood, the chorus performed Berlioz's *Les Troyens* in concert with James Levine and the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra and Sir Andrew Davis, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production; Mahler's Symphony No. 2 with Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's

Peter Grimes under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

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Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Jodi Goble, Rehearsal Pianist



OLADUNNI OLADIPO

At ten years of age, singer/songwriter Oladunni Oladipo has been recognized as a rising star who continues to dazzle audiences throughout Massachusetts. Born in Milton, Massachusetts, in a home filled with music from classical to jazz, gospel, pop, and R&B, Oladunni displayed her musical talent very early. Her first public performance was at age five, when she sang at her school's holiday performance. She made her professional debut in June 2007 at the Boston Pops' annual Gospel Night at Symphony Hall. Her performance of Charles Floyd's arrangement of "Go Tell It on the Mountain" resulted in another invitation to Symphony Hall to sing at six Holiday Pops concerts under Keith Lockhart's direction in December 2007. Oladunni has sung the national anthem at Massachusetts State House inaugural events in January 2008 and 2009 and at the 2008 State of the State Address. Also in 2008, she performed at the Hunger Brunch to benefit the Greater Boston Food Bank, at a Boston College women's basketball game, and at the awards gala of the Urban League of Eastern Massachusetts (ULEM). In April 2008 Oladunni appeared at Fenway Park, singing both the national anthem and "God Bless America" at a Red Sox-Yankees game. At the TD BankNorth Garden, she has performed the national anthem for the Boston Celtics at two playoff games and at a December 2008 game. Following a *Boston Globe* article about her, Oladunni was invited to perform on Fox 25 TV's morning show, where she gave a live performance of "I Am Blessed." Her June 2008 rendition of "I'll Make a Difference" earned a standing ovation at the Partnership Inc. 2nd Annual New Day Gala. At the same event, she performed as part of an ensemble with Boston Community Choir singing "This Little Light of Mine." Oladunni's other appearances include performances at Boston Cannons games and at a recent Canton Police Department Hall of Honor dedication. Oladunni has co-written several original songs with her eight-year-old sister, Olayeni. They performed as a duet at the American Psychology Association's Presidential Inauguration and at the 2008 Fountain of Grace Conference. Last December the two returned to their pre-school to sing "Wind Through the Olive Tree" and "I Won't Be Afraid" at a Christmas concert. Currently in 4th grade, Oladunni Oladipo was a member of Janice Allen's Inspirational Freedom choir and is now a member of the Boston Children's Chorus.



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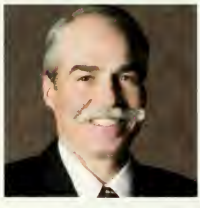
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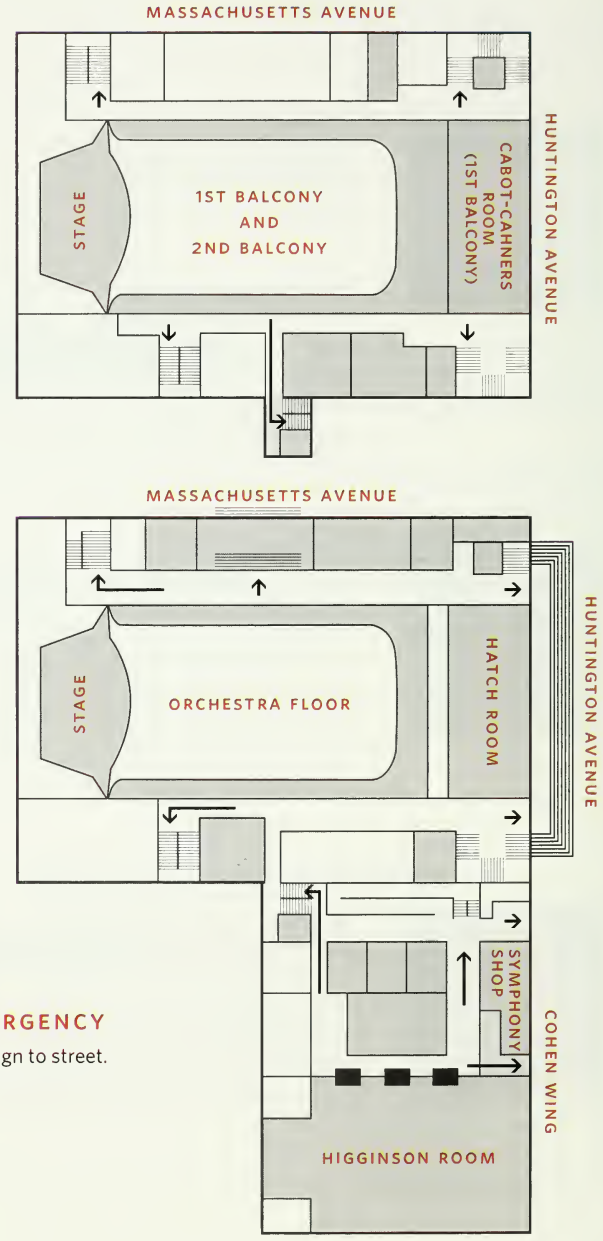
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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

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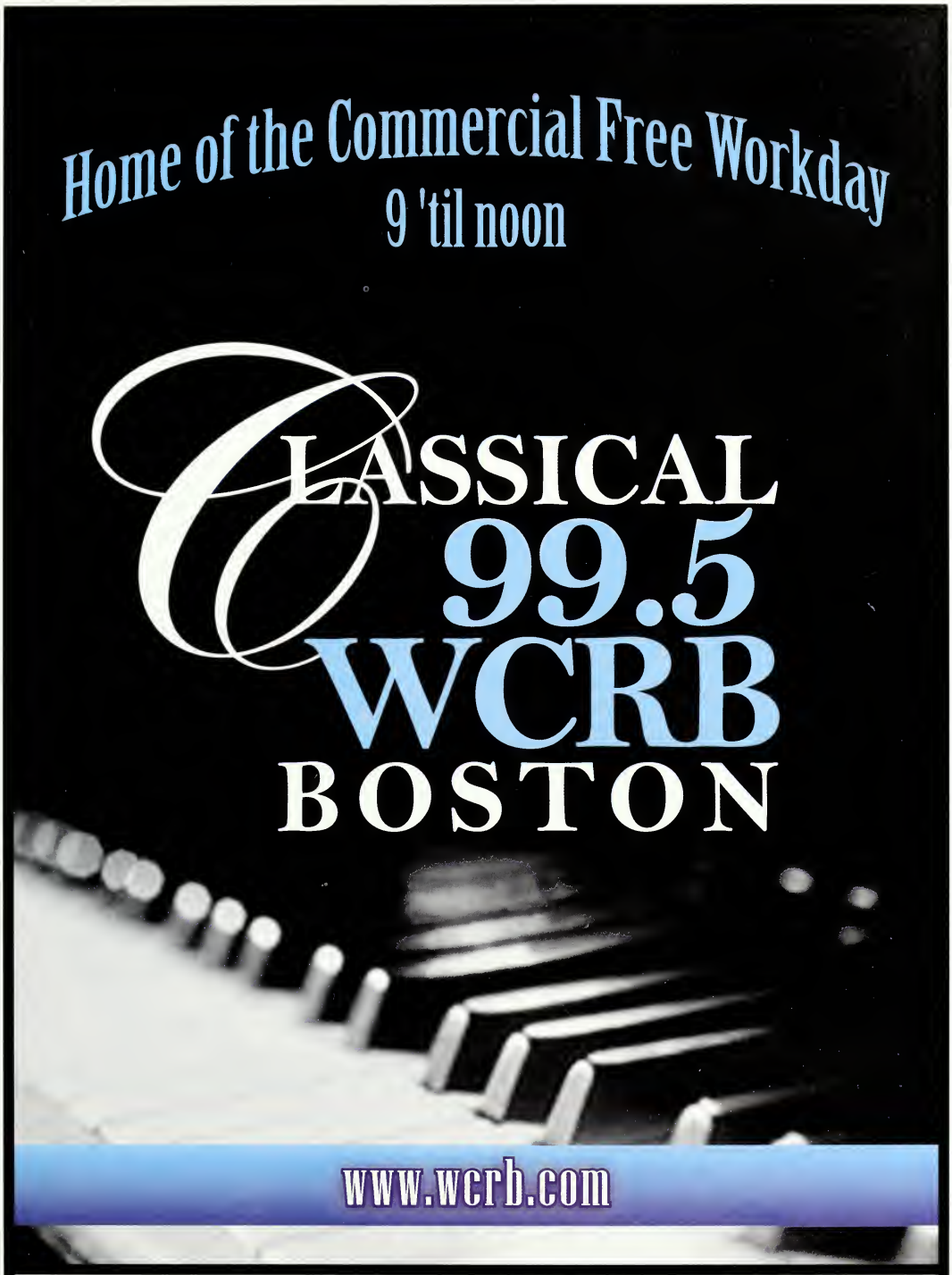
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Titian, *Venus with a Mirror* (detail), about 1555. Oil on canvas. National Gallery of Art, Washington, Andrew W. Mellon Collection 1937.1.34. Image courtesy of the Board of Trustees, National Gallery of Art, Washington.

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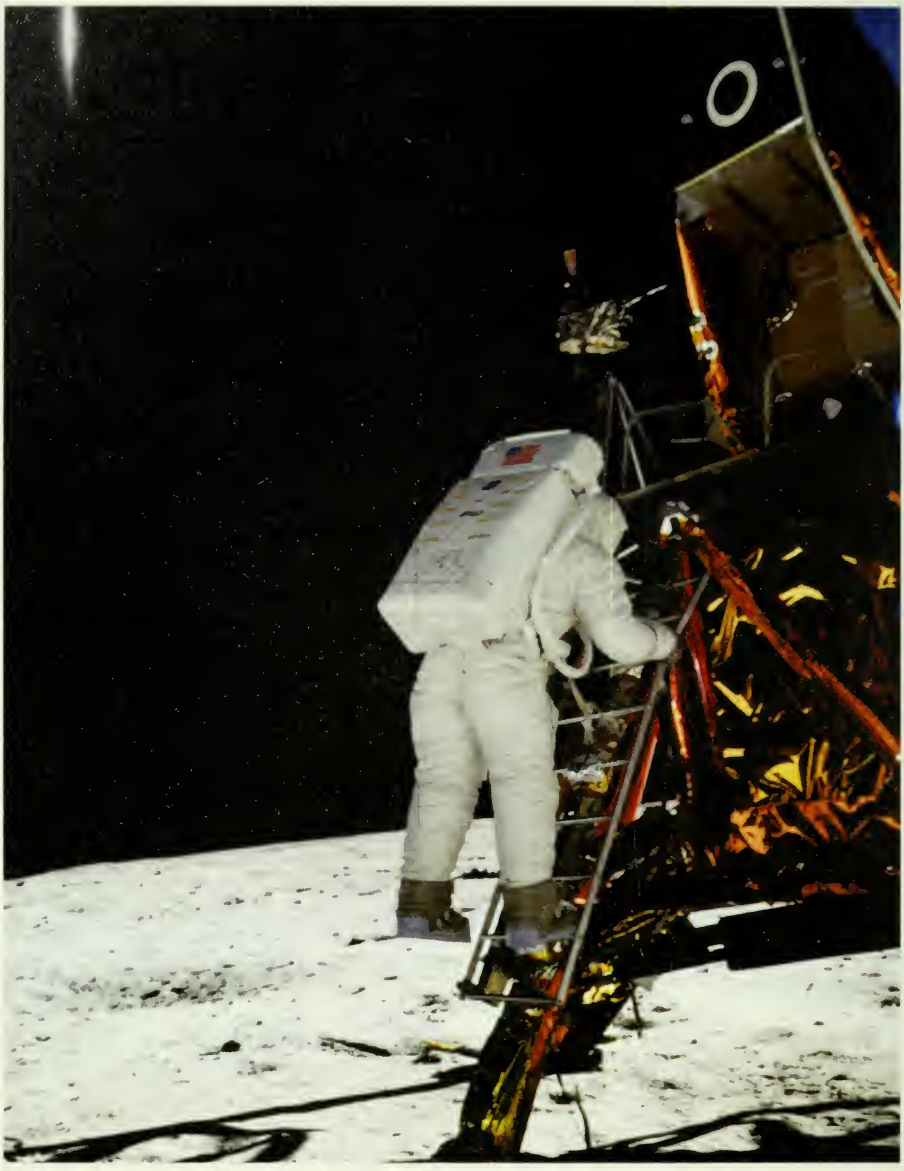
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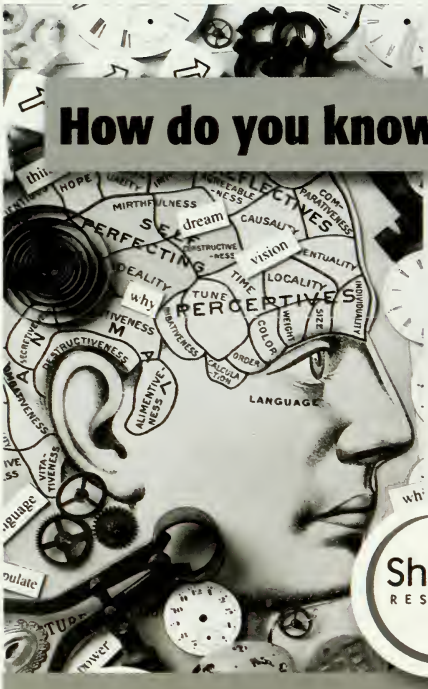
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings so as to document the many facets of the orchestra's history. Highlights of this year's exhibit include a display case that explores the origin of the Symphony Hall statues (first balcony, audience-right, near the stage); a case devoted to a newly acquired collection of pen and wash sketches by Donald C. Greason depicting BSO musicians at work from 1938 through 1940 (first balcony, audience-right, near the Cabot-Cahners Room); and new exhibit content focusing on the history of the Tanglewood Festival Chorus and the history of BSO Youth Concerts at Symphony Hall (orchestra level, Huntington Avenue corridor).

SPECIAL FOCUS EXHIBIT: MASSACHUSETTS AVENUE CORRIDOR

MIT and the Apollo Lunar Landing

This summer marks the 40th anniversary of the first moon landing! In June the Massachusetts Institute of Technology will host a major celebration to honor those who made Apollo a success and to look forward to the greatest challenges and opportunities of our future. The celebration includes a series of three Boston Pops concerts, June 11-13, 2009, here at Symphony Hall. In collaboration with the MIT Museum, the Boston Pops presents a unique display of original artifacts and images that showcase MIT's pioneering work in both aeronautics and space. The exhibit is supplemented with space-related materials from the BSO Archives. The Boston Pops is grateful to the staff of the MIT Museum for making it possible to display these one-of-a-kind materials here at Symphony Hall!

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

"Carter's Century—An Exhibit Celebrating the Life and Music of Elliott Carter"

To commemorate the 100th-birthday year of Elliott Carter, one of America's greatest composers (his 100th birthday was December 11, 2008), the BSO Archives has mounted an exhibit celebrating Mr. Carter's life and music. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland. The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.

TOP OF PAGE, LEFT TO RIGHT:

Sketch by Donald C. Greason of a BSO musician, c.1940 (BSO Archives)
Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)
John Williams with C-3PO during Williams's inaugural season as conductor of the Boston Pops, 1980 (photograph by Janet Knott)

KEITH LOCKHART





Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his tenure, he has conducted the Boston Pops in more than 1,000 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists including Chick Corea, Dianne Reeves, Guster, My Morning Jacket, and Natalie Merchant. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off, performing competitions that have offered talented singers throughout Massachusetts and the United States an opportunity to perform with the Boston Pops at Symphony Hall and the July 4 concert on Boston's Charles River Esplanade. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. From Hollywood and Broadway stars Sarah Jessica Parker, Nathan Lane, Martin Short, Mandy Patinkin, and Jason Alexander to popular singers k.d. Lang, Barry Manilow, Celine Dion, Elvis Costello, and Patti LaBelle, to jazz and American songbook legends Barbara Cook, Terence Blanchard, Natalie Cole, and Mel Tormé, to classical favorites Dawn Upshaw and Gil Shaham, Keith Lockhart has brought many of the great musicians and entertainers of our day to the Pops stage. He is loved by audi-

ences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music for which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony,* and, most recently, *The Red Sox Album. Oscar & Tony* provided the basis for the Pops's first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions,* the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!,* the Latin Grammy-nominated *The Latin Album,* and *My Favorite Things: A Richard Rodgers Celebration.* Boston Pops Recordings are available at bostonpops.org. Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as *Evening at Pops,* one of PBS's longest-running shows (1970–2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," featuring performance footage culled from more than 35 years of *Evening at Pops* programming, highlighted some of the most popular moments from past programs. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concludes his tenure there after the current season. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 35-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich* and *Catch Me If You Can.* He composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971 he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards and 45 Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. More recently, he composed the themes for *NBC Nightly News*, NBC's *Meet the Press*, and a new theme for PBS's *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra.

In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany Steven Spielberg's film *The Unfinished Journey*, was premiered in Washington, D.C., on New Year's Eve 1999. His orchestral work "Soundings" was performed at the opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006 Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Boston College, Boston University, the New England Conservatory of Music, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a Kennedy Center Honor recipient in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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A BRIEF HISTORY OF THE BOSTON POPS





The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (left)
Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)



has changed, as has the event's character as a whole.

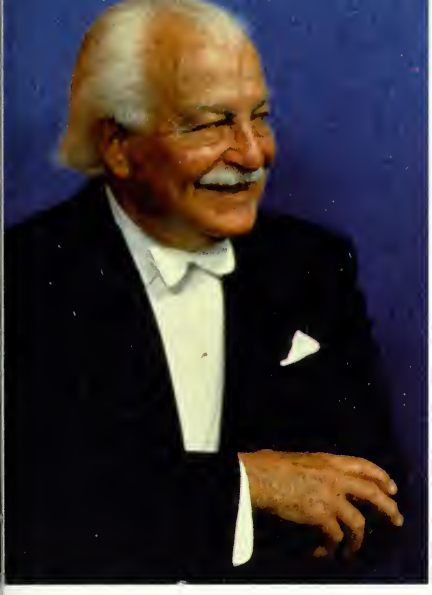
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



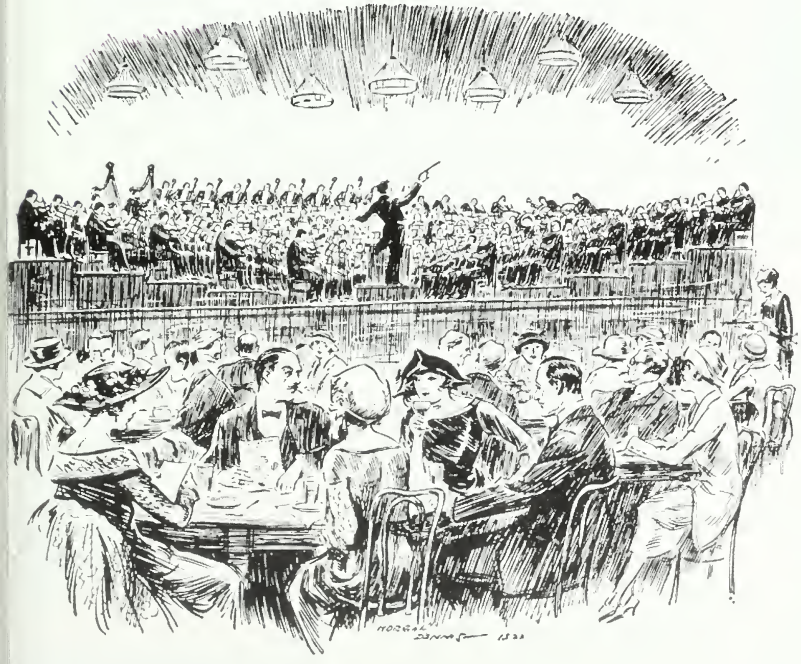
Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to

Opening Night at Pops 2005, with special guest Lou Rawls (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)



organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.



Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were

Arthur Fiedler in the 1970s (top)
A newspaper sketch of a Pops concert in the early years, from the BSO Archives (bottom)



nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his long-time associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

Having surpassed the milestone of his 1,000th Boston Pops concert, Keith Lockhart is now in his fifteenth season as Boston Pops Conductor. He has made 66 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and

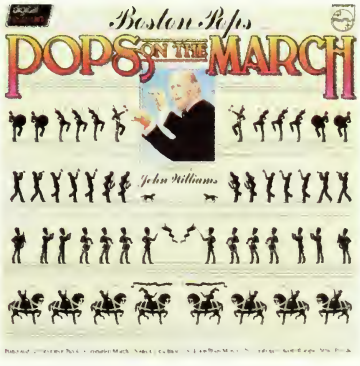
John Williams returns this season for several concerts devoted to film music



recorded eleven albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*.

Highlights of the 2009 season include Opening Night at Pops featuring the legendary singer Barbara Cook; concerts celebrating "America's Favorite Pastime" and featuring music from the Pops' newest CD, *The Red Sox Album*; a tribute to the groundbreaking Ballets Russes; the return of jazz artist John Pizzarelli, this time joined by innovative cellist Maya Beiser; 100th-birthday salutes to beloved Boston Pops Associate Conductor Harry Ellis Dickson and to "The King of Swing," Benny Goodman; acclaimed vocalist Linda Eder singing Judy Garland favorites; and a concert marking the 40th anniversary of the Apollo 11 moon landing. Famed director Stanley Donen joins John Williams for Film Night concerts showcasing great Hollywood musicals; Michael Feinstein returns with *The Sinatra Project* under Erich Kunzel's direction; Michael Cavanaugh (star of Broadway's *Movin' Out*) performs Billy Joel songs under guest conductor Steven Reineke; and Edwin Hawkins joins conductor Charles Floyd for this year's Gospel Night. In describing this Pops season, Keith Lockhart commented, "As we look forward to the Boston Pops' milestone 125th season next year, we will focus on what has been one of my most important artistic missions: to reinvigorate and refresh the Pops experience for today's audiences. We are committed to keeping the Pops as vital today as it has been throughout its celebrated history—a musical treasure whose influence extends far beyond the borders of its birthplace."







Keith Lockhart has led more than 1,000 Boston Pops concerts as Boston Pops Conductor (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

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8:30-9:00 am
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Continental Breakfast

9:00-10:10 am
PAUL BLOOM, *Yale*
Ozawa Hall

10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
Ozawa Hall

1:10-2:20 pm
Lunch
Hawthorne Tent

2:30-4:30 pm
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Kendall Gladen, mezzo-soprano
Stuart Skelton, tenor
Raymond Aceto, bass-baritone
Tanglewood Festival Chorus
John Oliver, conductor

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins
Michael Rosenbloom
Gregory Vitale
Lisa Crockett
Kristina Nilsson
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
Paul MacDowell
James Orent
Liana Zaretsky
Maynard Goldman

second violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Melissa Howe
Stacey Alden
Julie Leven
Kay Knudsen

violas
Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz
Stephanie Fong

cellos
Ronald Lowry
Theresa Borsodi
Andrew Mark
William Rounds
Kevin Crudder
Jennifer Lucht
Toni Rapier
Eugene Kim

basses
Robert Caplin
Barry Boettger
Gregory Koeller
Elizabeth Foulser
Susan Hagen
George Speed

flutes
Renee Krimsier
Kathleen Boyd

piccolo
Ann Bobo

oboes
Laura Ahlbeck
Frank Charnley

english horn
Barbara LaFitte

clarinets
Ian Greitzer
Aline Benoit

bassoons
Ronald Haroutunian
Donald Bravo

saxophones
Michael Monaghan
Gregory Floor
Roderick Ferland
Sil D'Urbano
Marc Phaneuf

horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton

trumpets
Bruce Hall
Gregory Whitaker
Richard Kelley
Steven Emery

trombones
Darren Acosta
Hans Bohn

bass trombone
Angel Subero

tuba
Gary Ofenloch

timpani
Richard Flanagan

percussion
James Gwin
Dean Anderson
Neil Grover
Patrick Hollenbeck

harp
Ina Zdorovetchi

piano
Bob Winter

guitar
Jonathan Finn

electric bass
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Assistant Personnel Managers

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John Demick



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KEITH LOCKHART, *Conductor*
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BOSTON POPS

Tuesday evening, June 16, at 8
Wednesday evening, June 17, at 8
Thursday evening, June 18, at 8

KEITH LOCKHART conducting

Please note that Alex Lawrence, baritone and Tanglewood Music Center Vocal Fellow, is ill and unable to sing in this week's "Richard Rodgers Celebration." We are fortunate that professional singer/actor Douglas Webster was available on short notice to sing in these performances.

DOUGLAS WEBSTER



Douglas Webster is enjoying a widely varied musical career. He made his stage debut in 1988, singing the celebrant in Leonard Bernstein's *Mass* for the composer's 70th Birthday Gala at Tanglewood. He has since led twenty productions of *Mass* as soloist, director, or producer at venues including Carnegie Hall, the Kennedy Center, and the Dallas Symphony's Meyerson Center. Internationally he has premiered the work in Lithuania, Latvia, Spain, and the Vatican. The Kultur DVD of his Vatican City cast remains the only video available of the work. Winner of the New York Joy In Singing and Concert Artists Guild Awards, Mr. Webster has performed across forty-six states in hundreds of concert venues. His recordings for Telarc, Yamaha, Koch, Kultur Video, Eco Classics, and Town Hall feature repertoire ranging from Schumann's *Dichterliebe* to Disney's Prince Charming to John Philip Sousa's *El Capitan*. He made his Broadway debut in *Les Misérables* and his Metropolitan Opera debut singing in a shower, onstage, in *Lady Macbeth of Mtsensk*. As a soloist with symphony orchestras, he has performed regularly with a trio called The Broadway Baritones. This past season he returned to *Les Miz* as Jean Valjean in regionally produced stagings in Phoenix, Little Rock, Coeur d'Alene, and Portland—where he received the local 'Drammy' award for Best Actor in a Musical. Since 1999 he has been the Director of the American Singer Seminar, a training program for young vocalists. Former participants are currently working in productions on Broadway and national tours, and in regional opera and theater. His son, Nicola, is a rock-singing drama major at New York's LaGuardia High School. He shares a home in South Park, Colorado, with his wife, cellist Liz Byrd, and their two dogs: a three-legged retriever named Lucky and a dog of undetermined origins named Muttilda.

Special thanks to Michael Roffi and Roffi Salon & Day Spa for providing hair and make-up services for Victoria Clark at this week's concerts.
Victoria Clark compact discs are available for purchase at the Symphony Shop in the Cohen Wing through the end of intermission.
Ms. Clark will sign CDs following the performance.

THE BOSTON POPS ESPLANADE ORCHESTRA

Tuesday evening, June 16, 2009, at 8

KEITH LOCKHART conducting

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GALE LIVINGTON • GUY F. PUGH • BRIAN ROBINSON • LAURA C. SANSCARTIER

MICHAEL SCAROLA, Stage Director
LAWRENCE GOLDBERG, Musical Director

ACT I
Rodgers and Hart

Overture to *Babes in Arms* — arr. Troob

Johnny One Note, from *Babes in Arms* — arr. Spialek
VICTORIA CLARK

I Married an Angel, from *I Married An Angel* — arr. Spialek
MATTHEW ANDERSON

I'll Tell the Man In the Street, from *I Married An Angel* — arr. Sebesky
ALLISON ANGELO

Sing for Your Supper, from *The Boys from Syracuse* — arr. Wilcox
MS. ANGELO, SARAH KELSEY, and MS. CLARK

My Funny Valentine, from *Babes in Arms* — arr. Morley

To Keep My Love Alive, from *A Connecticut Yankee* — arr. Walker
MS. CLARK

I Wish I Were in Love Again, from *Babes in Arms* — arr. Spialek
MS. KELSEY

The Most Beautiful Girl in the World, from *Jumbo* — arr. Sebesky
ALEX LAWRENCE

Spring Is Here, from *I Married An Angel* — arr. Reisman
MS. CLARK

With a Song In My Heart, from *Spring Is Here* — arr. Krane/Blank

INTERMISSION

ACT II
Rodgers and Hammerstein

Main Title from *Oklahoma!* — arr. Bennett/Deutsch

It's a Grand Night for Singing, from *State Fair* — arr. Bennett

The Sound of Music, from *The Sound of Music* — arr. Coughlin
MS. ANGELO and MS. KELSEY

I Cain't Say No, from *Oklahoma!* — arr. Bennett
MS. CLARK

I Have Dreamed, from *The King and I* — arr. Sebesky
MR. ANDERSON

The Lonely Goatherd, from *The Sound of Music* — arr. Bennett
MS. CLARK and ENSEMBLE

The Surrey with the Fringe on Top, from *Oklahoma!* — arr. Williams/Nestico

A Cockeyed Optimist—It Might As Well Be Spring—
What's the Use of Wond'rin? — arr. Hochman
MS. ANGELO and MS. KELSEY

We Kiss in a Shadow, from *The King and I* — arr. Bennett
MS. ANGELO and MR. ANDERSON

The Gentleman Is a Dope, from *Allegro* — arr. Bennett
MS. CLARK

There Is Nothing Like a Dame, from *South Pacific* — arr. Bennett
MEN'S ENSEMBLE

I'm Gonna Wash That Man Right Out-a My Hair, from *South Pacific* — arr. Bennett
MS. CLARK and WOMEN'S ENSEMBLE

Soliloquy, from *Carousel* — arr. Bennett
MR. LAWRENCE

You'll Never Walk Alone, from *Carousel* — arr. Bennett/Krane

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Thursday evening, June 18, 2009, at 8

KEITH LOCKHART conducting

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A RICHARD RODGERS CELEBRATION
starring
VICTORIA CLARK

Vocal Fellows of the Tanglewood Music Center
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and members of the Tanglewood Festival Chorus, John Oliver, conductor
THOMAS ANDERSON • ANNA S. CHOI • RACHEL K. HALLENBECK • TIMOTHY LANAGAN
GALE LIVINGTON • GUY F. PUGH • BRIAN ROBINSON • LAURA C. SANSCARTIER

Members of the Boston Children's Chorus, Anthony Trecek-King, Artistic Director

MICHAEL SCAROLA, Stage Director
LAWRENCE GOLDBERG, Musical Director

ACT I
Rodgers and Hart

Overture to *Babes in Arms* — arr. Troob

Johnny One Note, from *Babes in Arms* — arr. Spialek
VICTORIA CLARK

I Married an Angel, from *I Married An Angel* — arr. Spialek
MATTHEW ANDERSON

I'll Tell the Man In the Street, from *I Married An Angel* — arr. Sebesky
ALLISON ANGELO

Sing for Your Supper, from *The Boys from Syracuse* — arr. Wilcox
MS. ANGELO, SARAH KELSEY, and MS. CLARK

My Funny Valentine, from *Babes in Arms* — arr. Morley

To Keep My Love Alive, from *A Connecticut Yankee* — arr. Walker
MS. CLARK

I Wish I Were in Love Again, from *Babes in Arms* — arr. Spialek
MS. KELSEY

The Most Beautiful Girl in the World, from *Jumbo* — arr. Sebesky
ALEX LAWRENCE

Spring Is Here, from *I Married An Angel* — arr. Reisman
MS. CLARK

With a Song In My Heart, from *Spring Is Here* — arr. Krane/Blank

INTERMISSION

Presenting
2009 PARTNERS PHYSICIAN TALENT

ACT II
Rodgers and Hammerstein

It's a Grand Night for Singing, from *State Fair* — arr. Bennett

The Sound of Music, from *The Sound of Music* — arr. Coughlin
MS. ANGELO and MS. KELSEY

I Cain't Say No, from *Oklahoma!* — arr. Bennett
MS. CLARK

I Have Dreamed, from *The King and I* — arr. Sebesky
MR. ANDERSON

The Lonely Goatherd, from *The Sound of Music* — arr. Bennett
MS. CLARK and ENSEMBLE

The Surrey with the Fringe on Top, from *Oklahoma!* — arr. Williams/Nestico

We Kiss in a Shadow, from *The King and I* — arr. Bennett
MS. ANGELO and MR. ANDERSON

The Gentleman Is a Dope, from *Allegro* — arr. Bennett
MS. CLARK

There Is Nothing Like a Dame, from *South Pacific* — arr. Bennett
MEN'S ENSEMBLE

I'm Gonna Wash That Man Right Out-a My Hair, from *South Pacific* — arr. Bennett
MS. CLARK and WOMEN'S ENSEMBLE

Soliloquy, from *Carousel* — arr. Bennett
MR. LAWRENCE

You'll Never Walk Alone, from *Carousel* — arr. Bennett/Krane

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Friday evening, June 19, 2009, at 8

ERICH KUNZEL conducting

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Swing at the Pops

In the Mood	Garland-Tyzik
Sentimental Journey from *Sentimental Journey*	Brown/Homer-Newsom
Take the A Train	Strayhorn-Newsom
Caravan	Tizol/Ellington-Newsom
Night and Day, from *The Gay Divorcee*	Porter-Riddle-Price
String of Pearls	DeLange/Gray-Price
You Made Me Love You	Monaco-Tyzik
Java	Toussant-Riddle-Baker-Price
Brother John	Traditional-Riddle-Price
Darktown Strutters Ball	Brooks-Ricker

INTERMISSION

The Sinatra Project

Presenting
MICHAEL FEINSTEIN

Bill Elliott, pianist and arranger

Selections to be announced from the stage

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Among Those Present: Agassiz Village; UNH Alumni Club of Boston; Cleveland Youth Orchestra; Rossetti-Cowan Senior Center; AARP, Chapter #207; Norwood Scholarship Foundation, Inc.; Salem High School Music Department; AAUW; Harvard Club of Boston; First Church Nashua; Marty's Tours; Westford Council on Aging; Eaton Vance Corporation



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THE BOSTON POPS ESPLANADE ORCHESTRA

Saturday evening, June 20, 2009, at 8

ERICH KUNZEL conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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Armenian Night at the Pops

Hungarian Dance (Czardas) from *Swan Lake*, Op. 20A	Tchaikovsky
Procession of the Sardar from *Caucasian Sketches*	Ippolitov-Ivanov
Love Theme from *Spartacus*	Khachaturian
Sabre Dance from *Gayne*	Khachaturian
Lara's Theme from *Doctor Zhivago*	Jarre
Variations on a Rococo Theme, Op. 33 NAREK HAKHNAZARYAN, cello	Tchaikovsky

INTERMISSION

The Sinatra Project

Presenting
MICHAEL FEINSTEIN

Bill Elliott, pianist and arranger

Selections to be announced from the stage

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Among Those Present: Friends of Armenian Culture Society Inc.; Best of Boston; North Quincy Knights of Columbus; T & A Tours; Brown Club of Rhode Island; New England Sinai Hospital & Rehabilitation Center; Tour Busters; L & M Tours; The Oxford League, Inc.; Massachusetts Funeral Directors Association

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THE BOSTON POPS ESPLANADE ORCHESTRA

Sunday evening, June 21, 2009, at 7:30

ERICH KUNZEL conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

LET'S DANCE

JEFFEREY BERGER, vocals

In the Mood	Garland-Tyzik
Sentimental Journey, from *Sentimental Journey*	Brown/Homer-Newsom
Let's Dance	Stone-Newsom
The Lady Is A Tramp, from *Babes in Arms*	Rodgers-Riddle-Reineke
Summer Wind	Meyer-Riddle-Reineke
New York, New York, from *New York, New York*	Kander-Price
MR. BERGER	
Take the A Train	Strayhorn-Newsom
Caravan	Tizol/Ellington-Newsom
Zing Went the Strings of My Heart, from *Thumbs Up!*	Hanley-Riddle-Stephenson III
Mack the Knife, from *The Threepenny Opera*	Weill-Reineke
MR. BERGER	

INTERMISSION

Let Yourself Go! from *Follow the Fleet*	Berlin-Riddle-Price
String of Pearls	DeLange/Gray-Price
Java	Toussant-Riddle-Baker-Price
One O'Clock Jump	Basie-Tyzick
Nice 'n Easy	Spence-Riddle-Reineke
I've Got You Under My Skin, from *Born To Dance*	Porter-Riddle-Price
Night and Day, from *The Gay Divorcee*	Porter-Riddle-Price
MR. BERGER	
Get Happy from *Nine-Fifteen Revue*	Arlen-Riddle-Price
Brother John	Traditional-Riddle-Price
Darktown Strutters Ball	Brooks-Ricker

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Among Those Present: Braintree Recreation Department; Show of the Month Club; Colgate Club of Boston



VICTORIA CLARK

Victoria Clark received Tony, Drama Desk, and Outer Critics Circle awards, as well as a Drama League honor, for her portrayal of Margaret Johnson in the Tony Award-winning Craig Lucas/Adam Guettel musical *The Light in the Piazza*. Ms. Clark created the role of Margaret in Seattle in 2003 and earned the Joseph Jefferson Award for her 2004 performance in Chicago. Recently she appeared in the new Nicky Silver play, *The Agony and the Agony*, and co-starred in the City Center Encores! production of *Follies* with Donna Murphy, Christine Baranski, and Victor Garber. The actress and director grew up in Dallas, taking singing and piano lessons and later attending Michigan's Interlochen Summer Arts Camp. She also studied at the American Institute of Musical Studies in Austria and at Yale University, where she starred in and directed several Gilbert and Sullivan productions, spending summers working a variety of jobs at New York's Chautauqua Opera. Following her 1982 graduation from Yale, she moved to New York, where she assisted music historian Robert Kimball, her former professor at Yale. She then entered New York University's Musical Theatre Program's innovative master's program as a stage director. Having received directing offers from several opera companies, she left to pursue these opportunities, but found herself on the acting path again in 1985 when she was invited to audition for Stephen Sondheim's *Sunday in the Park With George*. Since her 1985 Broadway debut in that musical, she has been a Broadway regular. She created the role of Alice Beane in *Titanic*, was Smitty in the 1995 revival of *How to Succeed in Business Without Really Trying*, starred in the Tony Award-winning revival of *Guys and Dolls*, and sang in the Rodgers and Hammerstein revue *A Grand Night for Singing*. Other roles include Penelope Pennywise in *Urinetown*, Fraulein Kost in *Cabaret,* and Doris MacAfee in *Bye, Bye Birdie*. She appeared in *Marathon Dancing* off-Broadway and starred in the national tours of *Les Misérables* and *Cats,* as well as numerous regional productions, including the world premieres of *The Light in the Piazza*, *The Secret Garden*, *States of Independence*, and *Adventures in the Skin Trade*. Roles at the Pittsburgh Civic Light Opera include Dolly Levi in *Hello, Dolly!*, Adelaide in *Guys and Dolls*, and Ella Peterson in *Bells Are Ringing*. Her film credits include *Cradle Will Rock* and *The Happening*, and her voice can be heard in many animated feature films. Her television appearances include *Law & Order*, *Law & Order: SVU*, and PBS's "Sweeney Todd in Concert"; she had a recurring role



on Garrison Keillor's "Prairie Home Companion" on Minnesota Public Radio. As a director, she has received numerous honors and fellowships, and in February 2005, she headed her first major New York directing project, "Serenade in Blue: The Lyrics of Mack Gordon," a salute to the Academy Award-winning composer, at the 92nd Street Y. She can be heard on many cast albums and soundtracks and recently released her debut solo album, *Fifteen Seconds of Grace* (PS Classics).

ALLISON ANGELO



Canadian soprano Allison Angelo's 2008-09 season has included the Toronto premiere of John Estacio's *The Houses Stand Not Far Apart*, a return to Toronto Operetta Theatre in the starring role of Christel in *The Bird Seller*, and recitals with the Off-Centre Music Salon and Aldeburgh Connection Series. Upcoming projects include *The Children's Crusade* as part of the Luminato Festival in Toronto and a second summer at the Tanglewood Music Center. Other recent highlights include Juliette in *The Count of Luxembourg* (Toronto Operetta Theatre), Rose in *Lakmé* (L'Opéra de Montréal), and the title roles in *The Merry Widow* (Jeunesses Musicales du Montréal), and in the Canadian opera *Filumena* (Banff Centre). In May 2008 she was chosen to perform at the Governor General's Arts Awards Gala with the National Arts Centre Orchestra. Allison holds degrees from Dalhousie University and the University of Toronto. She furthered her training at the Atelier Lyrique de L'Opéra de Montréal, the Banff Centre, and the Tanglewood Music Center.

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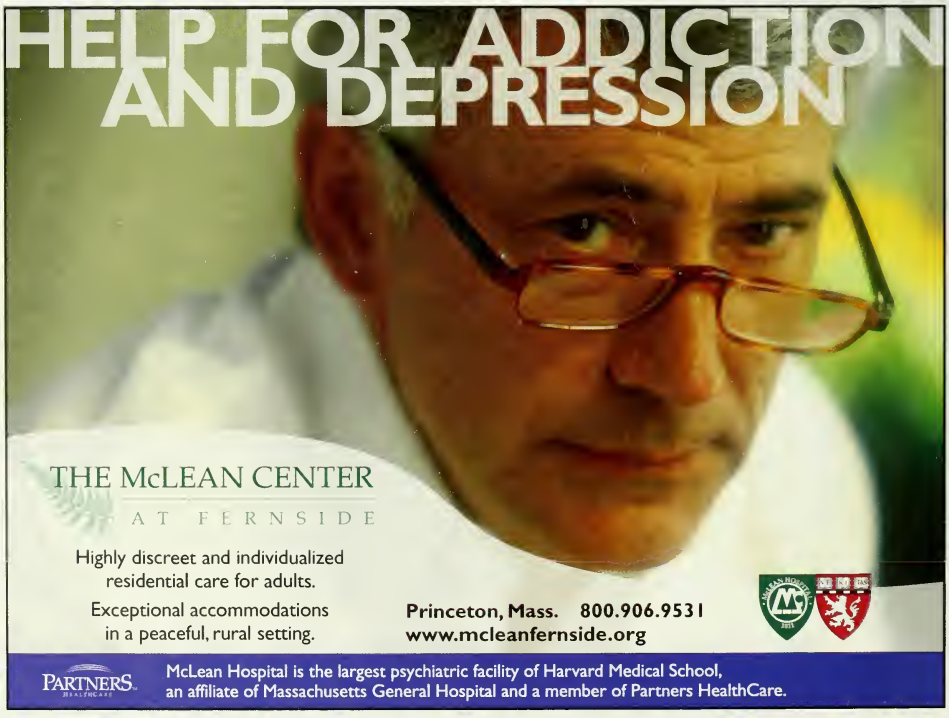
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SARAH KELSEY



Most recently, mezzo-soprano Sarah Kelsey made her Syracuse Opera debut as Mrs. Gobineau in *The Medium*. In 2008 she reprised the role of Dorabella in *Così fan tutte* at Opera Naples, a production that originated at the Tanglewood Music Center in 2007. She spent the 2006-07 season with the Virginia Opera as a Spectrum Resident Artist, singing Mercédès in *Carmen* and performing in numerous venues across the state. In 2006 she sang Cherubino in *Le nozze di Figaro* with the Utah Festival Opera. Sarah Kelsey is originally from Texas, where she earned a bachelor of music degree in education, later earning a master's degree from the New England Conservatory. Her other roles include Dorothée in *Cendrillon*, the Second Lady in *The Magic Flute*, Meg in *Little Women*, Giannetta in *L'elisir d'amore*, Prince Orlofsky in *Die Fledermaus*, and the Child in *L'enfant et les sortilèges*.



MATTHEW ANDERSON

Tenor Matthew Anderson has been praised for his performances of oratorio, opera, and musical theater. He was a 2008 James Collier Apprentice Artist at the Des Moines Metro Opera. Highlights of the 2008-09 season included Bach's *St. Matthew* Passion at England's Aldeburgh Festival, conducted by Masaaki Suzuki; John Harbison's opera *A Winter's Tale* with the Boston Modern Orchestra Project; Stravinksy's *Pulcinella* with Discovery Ensemble Boston; Britten's *Saint Nicolas* with the orchestra and chorus of New England Conservatory; and Bach's Cantatas 23, 38, 55, 99, and 140 in Emmanuel Music's Bach Cantata Series. Twice a national finalist and prize-winner in the American Bach Society Vocal Competition, Mr. Anderson was named a 2008-09 Lorraine Hunt Lieberson Fellow with Emmanuel Music of Boston and was a finalist in the 2009 Liederkranz Art Song Competition.

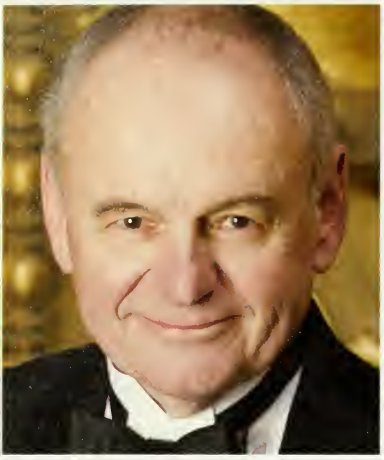


ALEX LAWRENCE

Born in Boston, baritone Alex Lawrence studied at Chicago's Northwestern University. For four years, while continuing his studies there with renowned baritone Sherrill Milnes and Bruce Hall, he also worked with the V.O.I.C.Experience foundation, directed by Mr. Milnes and Maria Zouves. Currently Mr. Lawrence is a second-year artist-in-residence at Philadelphia's Academy of Vocal Arts, studying with Bill Schuman. With AVA he has sung Malatesta in *Don Pasquale*, Germont in *La traviata*, Guglielmo in *Così fan tutte*, the title role in Mendelssohn's *Elijah*, and Enrico in *Lucia di Lammermoor*. Mr. Lawrence received a scholarship from the American Opera Society of Chicago and encouragement grants from the Licia Albanese-Puccini Foundation and Opera Index Foundation. He earned third place in the 2008 and 2009 Gerda Lissner International Vocal Competition and was a finalist in both the Martinelli-Pertile competition in Montagnana, Italy, and the 2009 Liederkranz competition general opera division. After making his professional stage debut in 2006 with Cedar Rapids Opera Theater in *H.M.S Pinafore* and *Susannah*, he joined Des Moines Metropolitan Opera as an apprentice artist in 2007. Among his other roles are the Count in *Le nozze di Figaro* in Cortona, Italy, under the auspices of Oberlin in Italy; Tagliaferro in Piccinni's *La buona figliola* at the Teatro Piccinni in Bari, Italy, and the Marquis in *Dialogues of the Carmelites*.



TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with the BSO at Symphony Hall, the chorus performs Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine conducting, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with James Levine and the Boston Symphony Orchestra, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. In 2008 at Tanglewood, the chorus performed Berlioz's *Les Troyens* in concert with James Levine and the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra and Sir Andrew Davis, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production; Mahler's Symphony No. 2 with Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

MICHAEL SCAROLA

Stage director Michael Scarola's current season included debuts with Arizona Opera, Tulsa Opera, San Antonio Opera, Philadelphia's Academy of Vocal Arts, and the Utah Symphony (Bernstein's *Mass* for Keith Lockhart's final concerts as music director), as well as return engagements with Utah Opera and Opera New Jersey. Career highlights include directing Bernstein's *Mass* for the Dallas Symphony Orchestra, commemorating the 40th Anniversary of President John F. Kennedy's assassination, and excerpts from *Mass* for the re-opening of the Opera House at the Kennedy Center in Washington, D.C. In May 2006 Mr. Scarola worked with Emmy Award-winning Partisan Pictures in its initial filming of a feature documentary about Raphael Schächter and his performances of Verdi's *Requiem* in the Terezín concentration camp in the Czech Republic. Besides his role as music consultant to the project, Mr. Scarola helped capture the tribute performance of author and conductor Murry Sidlin's *Defiant Requiem*—featured at the 2006 Prague Spring International Music Festival—as the on-set camera director overseeing the movements of five cameras. Michael Scarola was on the Metropolitan Opera's directing staff for five seasons, where he worked with such luminaries as Renée Fleming, Plácido Domingo, Luciano Pavarotti, and Bryn Terfel. He is currently a member of the New York City Opera's directing staff and has also worked with Opera Pacific, Dallas Opera, Madison Opera, Dayton Opera, Fort Worth Symphony, Sarasota Opera, Cabrillo Music Festival, Opera Company of Philadelphia, Indianapolis Opera, Virginia Opera, Santa Fe Opera, Cincinnati Opera, Florida Grand Opera, New Orleans Opera, Palm Beach Opera, Israel Vocal Arts Institute in Tel Aviv, Opera Orchestra of New York, and many others. Upcoming engagements include returns to Madison Opera for his first *Flying Dutchman* and San Antonio Opera for *Rigoletto*.

LAWRENCE GOLDBERG

Lawrence Goldberg is making a return appearance with Keith Lockhart and the Boston Pops Orchestra after music-directing their performances of *Carousel* and *A Little Night Music* in concert in 2007 and 2008, respectively. He conducts regularly on Broadway (*The Drowsy Chaperone, Thoroughly Modern Millie, The Phantom of the Opera, Carousel*) and on national touring productions (*The Producers, Les Misérables, Sunset Blvd., Cats*). His recent music direction credits for regional productions include *My Fair Lady* for Pioneer Theatre in Salt Lake City; *Pal Joey* for the Prince Music Theater in Philadelphia; and *My One and Only* for The MUNY in St. Louis. He will be conducting the new Broadway show *Minsky's*, scheduled to open in the 2009-10 season. Mr. Goldberg's holiday arrangements for the BPO and Tanglewood Festival Chorus include *Chanukah, O Chanukah* and the choral arrangement for the sung version of *Sleigh Ride*. He is the composer/lyricist for the family musical *Big Bad Wolf and the Endangered Forest*, as well as the children's TV show "Let's Read a Story." His song "Seize the Day" was recorded by Petula Clark. He is currently writing a new musical entitled *Grounded For Life*.

BOSTON CHILDREN'S CHORUS
ANTHONY TRECEK-KING, ARTISTIC DIRECTOR

The Boston Children's Chorus (BCC) is a multi-racial, multi-ethnic arts education organization that purposefully unites area children aged seven to eighteen across differences of race, religion, and economic status. Through intensive choral training and high-profile public performance experiences, the members learn discipline, develop leadership skills, and proudly represent the city of Boston as ambassadors of harmony. The chorus was founded in 2003 by Hubie Jones, whose vision was to inspire diverse audiences with the power of children singing, both through their sound and in their message. The BCC substantially subsidizes its tuition costs to keep its programs open to all, offering scholarship assistance so that no child who loves to sing will be turned away for financial reasons. Through key partnerships and collaborations with dozens of community-based organizations, schools, arts organizations, and religious institutions, the BCC is determined to create a lasting social and cultural legacy for the children, families, and communities of Greater Boston. The Boston Children's Chorus presents over 50 performances each season in a wide range of public and private events in Boston and beyond. These performances have included the 2007 nationally televised Boston Pops July 4th Celebration on the Esplanade, tours to Mexico, Japan, Chicago, and Oregon, the inauguration of Governor Deval Patrick, and collaborations with such ensembles as the Boston Classical Orchestra, Boston Modern Orchestra Project, Emmanuel Music, American Boychoir, Boston Youth Symphony Orchestras, Soweto Gospel Choir, Chicago Children's Choir, and the Young People's Chorus of New York City. The chorus has sung the national anthem for opening home games of the New England Patriots and the Boston Red Sox, for royalty such as HRM Princess Caroline and HM King Abdullah II of Jordan, as well as at local shelters, senior housing, and religious institutions. Appearances on local and national television and radio include WABC's *Good Morning America*, WBUR's *Here & Now*, NPR's *Morning Edition* and *From the Top*, and WBZ-TV's *Urban Update*. BCC's signature event, the annual Martin Luther King, Jr. Concert, televised live on Boston's WCVB-TV for the past several years, was syndicated and broadcast nationally for the first time in 2009 to an estimated five million viewers. This concert is becoming New England's—and the nation's—tradition for celebrating the legacy of Dr. King on his national holiday.

ERICH KUNZEL



Erich Kunzel's distinguished career is personified by his 2006 National Medal of Arts, presented by President and Mrs. Bush in a White House ceremony. The highest honor given to artists by the United States Government, the National Medal of Arts is awarded to those who have made outstanding contributions to the excellence, growth, support, and availability of the arts in the United States. Mr. Kunzel celebrated the 50th anniversary of his professional conducting debut in the 2007-08 season. His international conducting appearances and the sales of over 10 million recordings have brought him worldwide fame. Since 1977 he has recorded over 85 albums on the Telarc label with the Cincinnati Pops Orchestra. More than 55 of these albums have appeared on the top ten *Billboard* charts, and he was named *Billboard Magazine*'s "Classical Crossover Artist of the Year" for an unprecedented four consecutive years. Highlighting his recording career are several Grammy Awards, the distinguished Grand Prix Du Disque, and the Sony Tiffany Walkman Award for "visionary recording activities." In May 2009 he was inducted into the American Classical Music Hall of Fame. Erich Kunzel's remarkable career with the Cincinnati Pops Orchestra began in 1965. National tours have included many concerts in Carnegie Hall, Radio City Music Hall, Nashville's Grand Ol' Opry, and at the Blossom Music Festival. Their numerous international tours include a celebrated 2005 tour to China (the first appearance of a pops orchestra in that country), highlighted by concerts in Beijing's Great Hall of the People. In August 2008 Erich Kunzel and the Cincinnati Pops returned to China to participate in the Opening Festivities of the Summer Olympics. Mr. Kunzel actually conducted the first-ever pops concert in China in 1998 in Beijing with the China National Symphony Orchestra. On several occasions he has conducted the World Super Orchestra in concerts at the Tokyo International Music Festival, and this year he led the Vienna Volksopera Symphony Orchestra's Gala New Year's Eve Tour, giving eight concerts in Japan. Since 1991 he has annually led the National Symphony Orchestra on the lawn of the United States Capitol in PBS's internationally televised Memorial Day and Fourth of July concerts. In addition, he has conducted the Cincinnati Pops Orchestra on many televised holiday programs on PBS over the last decade. A student of and personal assistant to the great French conductor (and BSO music director from 1919 to 1924) Pierre Monteux, Erich Kunzel made his professional conducting debut with the Santa Fe Opera in 1957 (immediately after his graduation from Dartmouth College). In addition to his many appearances with that company, he has conducted many performances with the San Francisco Opera Company, Canadian Opera Company, Cincinnati Opera, and Vienna Volksopera. He continues a very active guest conducting career in North America and internationally in Europe and Asia. Over the years, he has led more than 100 Boston Pops concerts, most recently in June 1997.

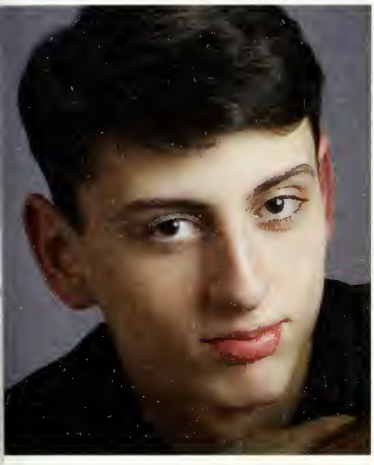
MICHAEL FEINSTEIN



Michael Feinstein has recently approached two silver milestones: the 25th anniversary of his professional debut; and his 24th release (and eighth on Concord Records since joining the label in 1998), *The Sinatra Project*. Arguably the world's foremost, and certainly the most passionate and indefatigable, anthropologist and archivist of the Great American Songbook, Mr. Feinstein has dedicated his career to preserving, protecting, and promoting the work of the great tunesmiths, ranging from household names like Gershwin, Porter, and Berlin to such lesser-known craftsmen as Hugh Martin and Burton Lane. The Library of Congress invited him to serve on its elite National Sound Recording Advisory Board. Last year, with the help of producer/arranger Bill Elliott, Mr. Feinstein recorded *The Sinatra Project*, an album of great romantic songs that had been sung by "Ol' Blue Eyes" and his first recorded tribute to another performer. "For years I've had the desire to celebrate Sinatra's musical sensibilities, but I have no desire to copy the classic songs that he rendered better than anyone else. I wanted to create an album that would explore his style of singing and his style of music," Mr. Feinstein commented. To that end, he and Mr. Elliott recorded the album as they would have fifty years ago, in the famous last surviving recording studio from the days of stereo, Capital Studio A in Hollywood. The album includes such classics as "Fools Rush In," "I've Got a Crush on You," "At Last Love," "Exactly Like You," and more. Mr. Feinstein pays homage not only to Sinatra, but also to many of his contemporaries—Ella Fitzgerald, Nat "King" Cole, Rosemary Clooney, and other great singers of the post-war, pre-rock years. They even called upon Sinatra's favorite songwriting team, Alan and Marilyn Bergman, to consult as Feinstein recorded "The Same Hello, the Same Goodbye" originally written for Sinatra. Michael Feinstein started playing the piano by ear when he was five; he moved to Los Angeles when he was twenty and was introduced to the great lyricist Ira Gershwin by the widow of the legendary concert pianist and actor, Oscar Levant. Feinstein became Gershwin's assistant for six years, archiving the extensive Gershwin works and gaining unprecedented access to numerous unpublished Gershwin songs, which he has since performed and recorded. In the 1980s, so impressed by the young musician's performances, Liza Minnelli helped launch his career. Michael Feinstein became a household name after his Broadway show, *Isn't It Romantic*, which opened in 1986. Through his live performances, recordings, film and TV appearances, and his songwriting (in collaboration with Alan and Marilyn Bergman, Lindy Robbins, and Carole Bayer Sager), the four-time Grammy nominee has become one of the premier interpreters of American popular song. He has appeared with the Boston Pops on many occasions, including a 2000 performance taped for PBS's *Evening at Pops*.

NAREK HAKHNAZARYAN

Twenty-year-old Armenian cellist Narek Hakhnazaryan makes his Boston Pops debut this week at Symphony Hall, performing Tchaikovsky's *Rococo* Variations under Erich Kunzel's direction.

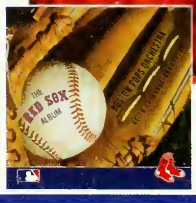


The summer brings performances in the Young Concert Artists Festival Week at Tokyo's NeXus Hall and a return to Ravinia's Steans Institute for Young Artists. Engagements for 2009-10 include recitals at Boston's Isabella Stewart Gardner Museum, the Buffalo Chamber Music Society, Ravinia Rising Stars Series, University of Florida, Vanguard Concerts (Ohio), Congregation Rodef Shalom in Pittsburgh, the University of Georgia, Candlelight Concerts (Maryland), Missouri State University, and the Washington Center for the Performing Arts in Olympia as well as appearances as soloist with the Long Bay (South Carolina) and Fort Smith (Arkansas) symphonies. He returns to Symphony Hall on Boston's Celebrity Series, performing Schumann's Cello Concerto with Hugh Wolff and the NEC Philharmonia. Mr. Hakhnazaryan won first prize in the 2008 Young Concert Artists International Auditions, resulting in debut recitals in the Young Concert Artists Series at Carnegie's Zankel Hall in New York, sponsored by the Jerome L. Greene Foundation Prize, and at the Kennedy Center's Terrace Theater in Washington, D.C. He also appeared as soloist with the Westmoreland Symphony (Pennsylvania), and in recital at Saint Vincent College (Pennsylvania), Lincoln County Concert Association

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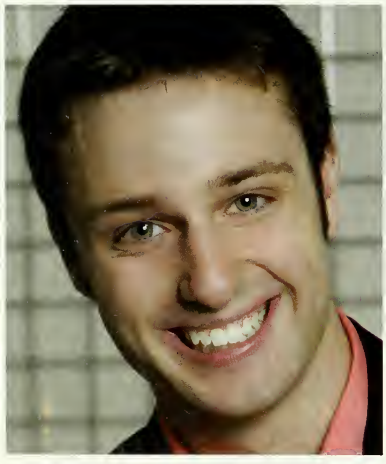
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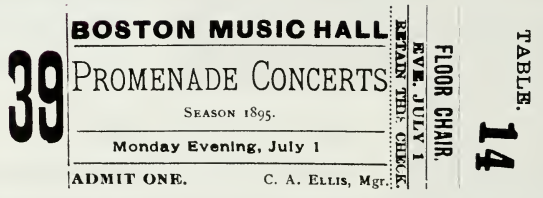
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(North Carolina), Patrons for Young Artists (New York), the Paramount Theatre (Vermont), and the Colonial Theatre (Massachusetts). Narek Hakhnazaryan is a laureate of several international competitions, garnering first prize in the 2006 Aram Khachaturian International Competition in Armenia, first place in the 2006 Johansen International Competition for Young String Players, and fifth prize at the 2007 Tchaikovsky International Competition in Moscow. He has received scholarships from the Rostropovich Russian Performing Arts Fund and has performed in Russia, Germany, Italy, Austria, France, Great Britain, Greece, Turkey, and Canada. Mr. Hakhnazaryan was born in 1988 in Yerevan, Armenia, into a family of musicians: his father is a violinist and his mother a pianist. His early studies were at the Sayat-Nova School of Music in Yerevan with Zareh Sarkisyan. At the age of twelve, he began studies at the Moscow Conservatory with Alexey Seleznyov. Working with Laurence Lesser, Narek Hakhnazaryan will pursue an Artist Diploma at the New England Conservatory of Music, the only musician selected this year for the program.

JEFFEREY BERGER

Making his Boston Pops debut this week, Jeff Berger is an up-and-coming vocalist from Cincinnati who has been seen in cities across North America. In May Mr. Berger graduated from Nebraska Wesleyan University with a major in theatre arts and religious studies. Since Jeff was fourteen years old, he has had the opportunity to work numerous times with Erich Kunzel, including appearances in Ft. Myers (Florida), Indianapolis, Kansas City, and Detroit as well as in Edmonton and Toronto, Canada, in addition to numerous performances in his hometown of Cincinnati. Jeff is especially excited to be performing here in Boston, a city he hopes to call home one day soon.





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When Cellist Owen Young first heard the Boston Symphony Orchestra at 11 years old, he saw his future. When Archivist Bridget Carr joined the Boston Symphony Orchestra in 1991, she looked to the past. Owen relies on Bridget for historic recordings and references that help him fine-tune his performances. Bridget relies on Owen to keep the outstanding tradition and heritage of the BSO alive. It is this dedication to collaboration that makes UBS a proud sponsor of the BSO. We believe that working closely with our clients helps us provide financial advice and solutions to help them pursue their goals. It's at the heart of how we get to "You & Us."

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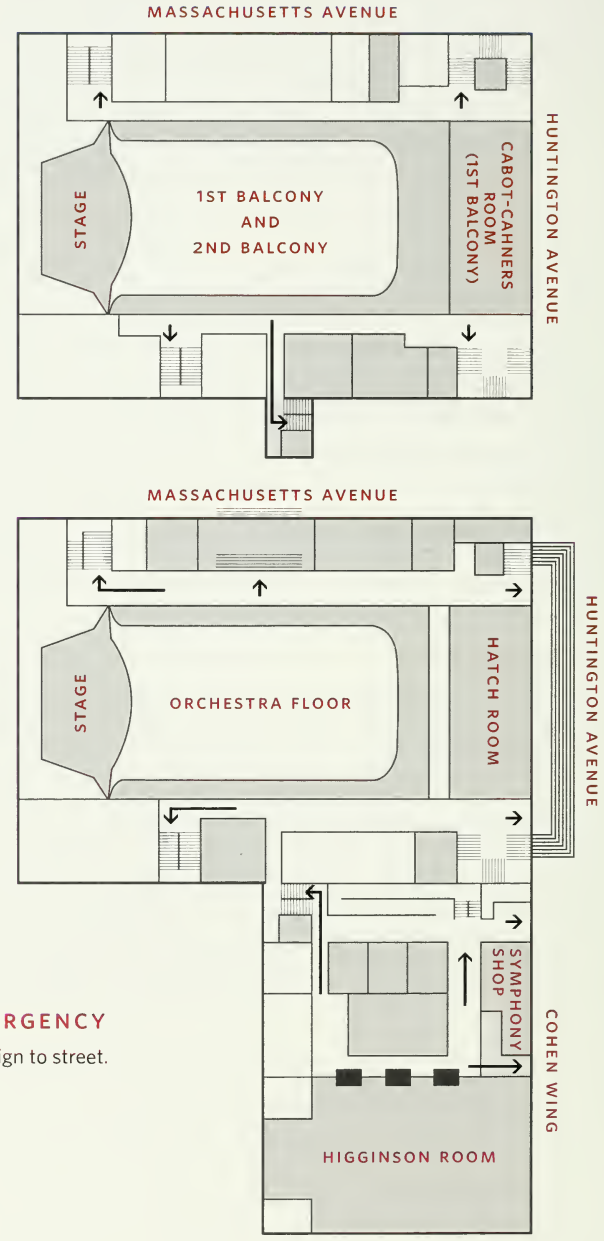
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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The box office is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday and from noon until 6 p.m. on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Ticket Prices: floor—$89, $68, $40; first balcony—$53, $47; second balcony—$27, $20. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

Parking: Pre-paid parking at the Symphony Garage, 41 Westland Avenue, is now offered to Boston Pops patrons in conjunction with a ticket purchase. Parking is available for $15 and may be purchased online, through SymphonyCharge, and at the Box Office. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Saturday-evening Boston Pops concerts are broadcast live by WCRB 99.5 FM.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

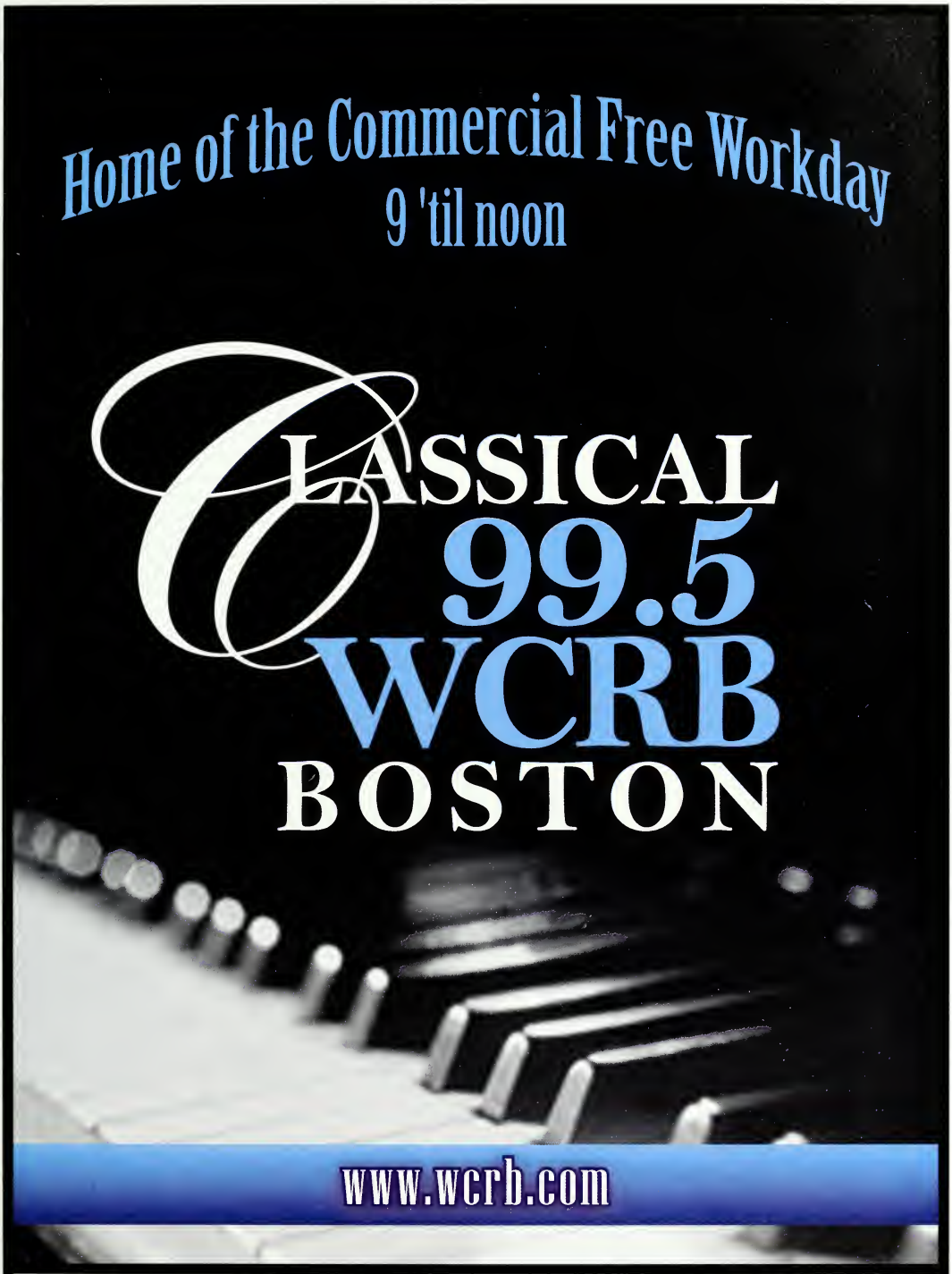
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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

BOSTON POPS

Friday evening, July 3, at 8:30
Saturday evening, July 4, at 8:30
On the Esplanade

KEITH LOCKHART conducting

The Star-Spangled Banner — Smith/Key
SERGEANT FIRST-CLASS STEVE CRAMER, vocalist
U.S. ARMY HERALD TRUMPETS

The Olympic Spirit — Williams
U.S. ARMY HERALD TRUMPETS

Presenting
NEIL DIAMOND
Alan Lindgren, keys • Reinhold Press, bass • Dougles Rhone, guitar
Ronald Tutt, drums • Thomas Hensley, keys • Hadley Hockensmith, guitar
Linda Press, singer • Julia Waters-Tillman, singer • Maxine Waters-Willard, singer

Cracklin' Rosie — Diamond-Lindgren
Forever in Blue Jeans — Diamond-Lindgren

Lincoln Portrait — Copland
THE REVEREND PROFESSOR PETER J. GOMES, narrator

Pledge of Allegiance — Hochman-Hochman
OLADUNNI OLADIPO, vocalist

Presenting
SYNCOPATION
Aubrey Logan, soprano & trombone • Christine Fawsome, alto & trumpet
David Thorne Scott, tenor & trumpet • Tsunenori "Lee" Abe, bass & trombone

On a Clear Day You Can See Forever — Lerner/Lane-Abe
I Still Haven't Found What I'm Looking For — Clayton/Evans/Hewson/Mullen-Abe

1812 Overture — Tchaikovsky
U.S. ARMY HERALD TRUMPETS

INTERMISSION

CRAIG FERGUSON, host

Sweet Caroline — Diamond-Lindgren
America — Diamond-Lindgren
NEIL DIAMOND

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—The Yankee Doodle Boy—This Land Is Your Land—You're a Grand Old Flag—God Bless America

The Stars and Stripes Forever — Sousa
U.S. ARMY HERALD TRUMPETS

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.